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The Datsuns

BACKSTAGE AND BLADDERED WITH DOLF'S PARTY ANIMALS

EXCLUSIVE!

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Courtney Love's amazing phone call to NME

COOPERS' DIDZ

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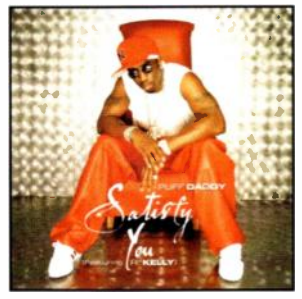
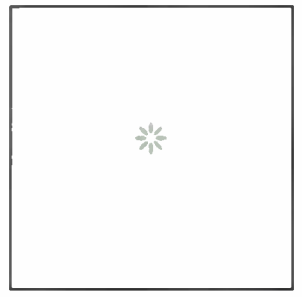


Puff Daddy (Featuring R.Kelly)
Satisfy You

Faithless (Featuring Dido)
One Step Too Far

Faith Evans
You Gets No Love

Next
Wifey



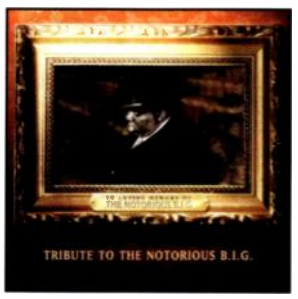
The Supermen Lovers
Starlight

Avril Lavigne
Complicated

Alicia Keys
Fallin'

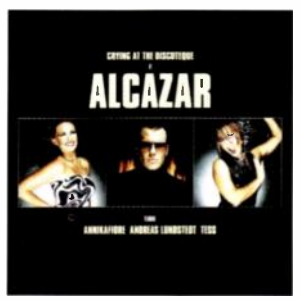
Brandy
What About Us?

Aerosmith
Girls Of Summer



The Notorious
Tribute To The Notorious B.I.G

Bruce Springsteen
The Rising



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NOEL BUILDS A NEW WONDERWALL

EXCLUSIVE: RYAN ADAMS INSPIRES OASIS MAINMAN TO RECLAIM AND RE-RECORD THE BAND'S MOST FAMOUS SONG

Oasis have re-recorded their most famous song 'Wonderwall', *NME* can exclusively reveal.

The group originally released the Britpop anthem as a single in October 1995 and it is now the most famous Oasis song ever.

Noel Gallagher re-recorded the track over Christmas and sources close to the band have told *NME* the new version is "completely different" to its predecessor, with Noel singing instead of Liam. The new version is believed to have been inspired by **Ryan Adams** who sometimes covers the song in his live set.

Noel recently commented: "I never got my head round this song until I went to see Ryan Adams play and he did an amazing cover of it. So I'm going to cover one of my own songs in the style of Ryan Adams."

An Oasis insider told *NME*: "Since he saw Ryan playing his song in a completely different way it's rejuvenated his interest in it. It's given Noel a way to make it his own again."

Since his comments, Noel has been playing an acoustic version of the song – though that's proved controversial. On last December's UK tour he would occasionally abort it halfway through, insisting that fans didn't sing along. When they ignored him, he stopped, prompting jeers at some shows and letters of complaint to *NME*.

Given its lyrical content, many have assumed that 'Wonderwall' was a tribute to his then girlfriend Meg Mathews, and that was why he became disillusioned with it. After the couple split in 2000, Oasis rarely performed it live, but only recently Noel claimed that the "meaning of that song was taken away" from him by the media, and that it was never about Meg at all.

He told the BBC: "How do you tell your missus it's not about her once she's read it is? It's a song about an imaginary friend who's gonna save you from yourself."

It's unclear if and when the new version will be released. However, it will not be on Oasis' new single 'Songbird', released on February 3. The B-sides for that are a new song '(You've Got) The Heart Of A Star' and a live version of 'Columbia', recorded at Glasgow Barrowlands in October 2001.

"Since Noel saw Ryan playing his song in a completely different way it's rejuvenated his interest in it"
Oasis spokesman

"I'm sure you've heard it all before/But I don't know if I'll put it out": Ryan (inset) has inspired Noel to cover 'Wonderwall'

PHOTOGRAPHY: RETNA

8 Mile: the UK fans' verdict

NME HEARS THE OPINIONS OF FILM FANS AS EMINEM'S DEBUT MOVIE OPENS

It's been described as everything from the rap *Rocky* to "Hollywood hokum", so when the most eagerly awaited music movie for more than a decade – **Eminem**'s *8 Mile* – hit UK screens last weekend, *NME* took to the streets to find out just what British movie fans thought.

When it opened in the States in November, *8 Mile* went straight to the top of the movie charts, becoming the second-highest R-rated movie of all time after 2001's *Hannibal*, taking $54.5million in its first three days. Since then it has netted over $115million, notched up a Golden Globe nomination for Eminem's soundtrack, and speculation is rife over whether Marshall Mathers will find himself in the running when the Oscar nominees are announced next month.

Starring Eminem as Jimmy 'Rabbit' Smith, a wannabe rap star, with Kim Basinger as his trailer-trash mom, *8 Mile* tracks his early days in a bleak Detroit where he works in a car factory by day and by night tries to win his honour in rap duels at faithfully recreated club The Shelter.

So what did moviegoers at London's Camden Odeon think: is Eminem ready to storm Hollywood, or should he stick to the day job?

"I was told it was basically like a long rap video, but it's not at all. It was fantastic"

Nick Galpine, 26, London: "It was cool. I'd read it was like *Rocky* and it is. It's interesting how he has chronic stage fright to begin with, then becomes this rap genius. You can't tell if Eminem's a good actor, he was just playing himself. I would have been really good in a film about me."

Samantha Laurie, 24, Bournemouth: "I was told it was basically like a long rap video for Eminem, but it's not at all. It was fantastic. The best bit was the battle at the end."

Helen Tamis, 24 (left) and Jo Avis, 25, London:
Helen: "It was OK. The ending was good. He was pretty good, it actually showed a different side of him. You get a better appreciation of who he is. He should continue acting. I only went because *City Of God* was sold out! But it was OK."

Jo: "I thought he was pretty good in it. The high point was the ending – very, very good. The low point was his mother. People should not have mothers like that. I wouldn't go and see a rap film normally. I don't mind it, but there was quite a lot of it in the film."

Reverend Al, 30, London: "I enjoyed it. I liked the music, I liked the vibe of it. I wanted more graffiti, and there wasn't enough rapping. I'm kind of an Eminem fan. The rapping was the best thing about it, and that last battle was good. I've heard Eminem freestyle before on radio, he's great at it. He was convincing in the role because he was playing himself. Would I go and see him in a film again? Only if he was rapping."

Steve Kemp, 24, Kingston: "It was basically some struggling white boy rapper surrounded by black guys; it was Eminem's story basically under a different name. The rap battles were all right, but I was a bit disappointed they were pre-written. It looked dark, I don't think there was any sun in the film at all, they were trying to make Detroit look really dirty. The bits with his little sister were a bit cheesy. They were making him out to be this real nice guy."

The Vines live again!

The Vines made a triumphant return to the stage last weekend after the bust-up that threatened the future of the band.

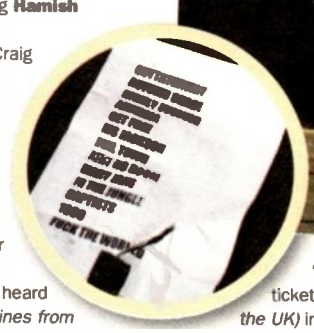
Playing on the first Australian leg of the Big Day Out festival on the Gold Coast (January 19), The Vines showed no signs of the friction that dogged their US tour at the end of last year. The band were forced to cancel all non-Australian dates for the start of 2003, including their *NME* Carling Awards Show (February 12). Apart from the usual erratic guitar-lurching from frontman **Craig Nicholls**, the set – one of the first to be played since Nicholls and bassist **Patrick Mathews**' onstage brawl in Boston – remained remarkably incident free.

The 13-song set climaxed with Nicholls smashing his guitar at the end of an explosive 'Fuck The World', flipping the 45,000 strong crowd a peace sign and walking offstage – unusually leaving **Hamish Rosser**'s drumkit intact.

Speaking with *NME* backstage, Craig was keen to refute rumours of a Vines break-up and apologised to fans who'd bought tickets for the *NME* show.

"I don't know how these rumours start," he said. "I guess... there were a lot of people at that show in Boston, I remember Coldplay were there and a lot of journalists, so if they saw that and heard about Jay Leno *(who banned The Vines from his TV show after Nicholls trashed the set during soundcheck)* it would be like 'The Vines are falling apart!' Hopefully touring will be good again now. Hopefully we don't burn out again.

Perfect Day Out: The Vines



"Sorry if you've bought tickets. But I think we are trying to come *(to the UK)* in April for a week – but I can't give too much away. Nothing's been booked."

Since returning to Australia, The Vines have laid down four tracks for the hotly anticipated follow-up to debut 'Highly Evolved'.

PHOTOGRAPHY: JO MCCAUGHEY/IAN JENNINGS

NEWS IN BRIEF

Limp Bizkit's new single will be called 'Crack Addict'. In the sessions for the band's new album, Fred Durst and bassist Sam Rivers have been playing guitar in place of the departed Wes Borland. The album is due in April, with 'Crack Addict' likely to precede it.

The Coral will release their new single 'Don't Think You're The First' on March 3 through Deltasonic. The single and a raft of new B-sides, are the first taste from their second album, due for release in early summer.

Spiritualized are to release a compilation of rare and unreleased songs. The double-CD compilation, 'The Complete Works Part 1', is due in March on Spaceman/Arista Records.

Joe Strummer's last studio album has been scheduled for a May release. A statement reads: "The band *(The Mescaleros)*, management and Joe's wife are going through the recordings to figure out if the album was close enough to completion for release, and most importantly, if they feel this is what Joe would have wanted."

Pete Townshend was released on bail last week after being questioned by police over his admission he had looked at child porn websites. At the time of going to press, no charges had been brought.

NME Virgin special offer!

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NME's friends at **Virgin Megastores** have sorted out an amazing deal just for you.

As part of their three CDs for £20 promotion you, the *NME* reader, can get three CDs for just £18!! How good is that?!

Turn to page 41 for your money off vouchers.

UK TOP 40 SINGLES

THE OFFICIAL UKSINGLES CHART

–	1	STOP LIVING THE LIE	DAVID SNEDDON (MERCURY)
–	2	YEAR 3000	BUSTED (UNIVERSAL)
1	3	SOUND OF THE UNDERGROUND	GIRLS ALOUD (POLYDOR)
–	4	TRUE	JAMESON FT ANGEL BLU (V2/J-DID)
–	5	BUNDAAN TO BACH KE PANJABI MC	(INSTANT KARMA)
3	6	LOSE YOURSELF	EMINEM (INTERSCOPE)
4	7	IF YOU'RE NOT THE ONE	DANIEL BEDINGFIELD (POLYDOR)
–	8	LOVE STORY (V3 FINALLY)	LAYO & BUSHWACKA (XL RECORDINGS)
2	9	BANGERS HIGH VOLTAGE	ELECTRIC SIX (XL RECORDINGS)
–	10	JUST THE WAY I'M FEELING	FEEDER (ECHO)
6	11	CHEEKY SONG (TOUCH MY BUM!)	THE CHEEKY GIRLS (MULTIPLY)
–	12	TREAT ME LIKE A LADY	ZOE BIRKETT (19)
7	13	YOU'RE A SUPERSTAR	LOVE INC (NULIFE)
5	14	THE WAY (PUT YOUR HAND IN MY HAND)	DIVINE INSPIRATION (DATA/MOS)
11	15	SKATER BOI	AVRIL LAVIGNE (ARISTA)
8	16	SORRY SEEMS TO BE THE HARDEST WORD	BLUE FT ELTON JOHN (INNOCENT)
9	17	SACRED TRUST/AFTER YOU'RE GONE	ONE TRUE VOICE (EBUL/JIVE)
–	18	YOSHIMI BATTLES THE PINK ROBOTS PT 1	THE FLAMING LIPS (WARNER BROS)
–	19	A LITTLE BIT	ROSIE RIBBONS (T2)
–	20	TAKE ME MISTAKES	THE LIBERTINES (ROUGH TRADE)
18	21	BILLIONAIRE	MELLY FT KELLY ROWLAND (UNIVERSAL)
17	22	THE KETCHUP SONG (ASEREJE)	LAS KETCHUP (COLUMBIA)
20	23	FAMILY PORTRAIT	PINK (ARISTA)
19	24	FEEL	ROBBIE WILLIAMS (CHRYSALIS)
10	25	SOLSBURY HILL	ERASURE (MUTE)
13	26	I WANNA DANCE WITH SOMEBODY	FLIP & FILL (ALL AROUND THE WORLD)
–	27	MADE YOU LOOK	NAS (COLUMBIA)
–	28	KISSING YOU	LUCY CARR (LICKIN)
12	29	TIMES LIKE THESE	FOO FIGHTERS (RCA)
22	30	LAST GOODBYE/BE WITH YOU	ATOMIC KITTEN (INNOCENT)
24	31	WE'VE GOT TONIGHT	RONAN KEATING FT LULU (POLYDOR)
15	32	WE DON'T CARE	AUDIOBULLYS (SOURCE)
–	33	THE BEAT GOES ON	BOB SINCLAIR (DEFECTED)
23	34	HOLDING ON FOR YOU	LIBERTY X (V2)
–	35	COME ON OVER	JOHN SILVER (CREAM)
14	36	SCIENCE OF SILENCE	RICHARD ASHCROFT (HUT)
21	37	REACT	ERICK SERMON FT REDMAN (J)
31	38	HEAVEN	DJ SAMMY AND YANOU FT DO (DATA/MOS)
–	39	HEAVEN IS CLOSER (FEELS LIKE HEAVEN)	DARIO G (SERIOUS)
26	40	THIS LOVIN'	JA RULE FT BOBBY BROWN (DEF JAM)

UK TOP 40 ALBUMS

THE OFFICIAL UKALBUMS CHART

1	1	LET GO	AVRIL LAVIGNE (ARISTA)
8	2	JUSTIFIED	JUSTIN TIMBERLAKE (JIVE)
2	3	MISSUNDAZTOOD	PINK (ARISTA)
4	4	GOTTA GET THRU THIS	DANIEL BEDINGFIELD (POLYDOR)
20	5	BUSTED	BUSTED (UNIVERSAL)
3	6	ESCAPOLOGY	ROBBIE WILLIAMS (EMI)
5	7	BY THE WAY	RED HOT CHILI PEPPERS (WARNER BROS)
6	8	A RUSH OF BLOOD TO THE HEAD	COLDPLAY (PARLOPHONE)
12	9	ONE BY ONE	FOO FIGHTERS (RCA)
9	10	ANGELS WITH DIRTY FACES	SUGABABES (ISLAND)
7	11	ONE LOVE BLUE	(INNOCENT)
13	12	COME AWAY WITH ME	NORAH JONES (PARLOPHONE)
27	13	STRIPPED	CHRISTINA AGUILERA (RCA)
22	14	THINKING IT OVER	LIBERTY X (V2)
19	15	THE EMINEM SHOW	EMINEM (INTERSCOPE)
35	16	COMFORT IN SOUND	FEEDER (ECHO)
31	17	MELODY AM	ROYKSOPP (WALL OF SOUND)
11	18	A NEW DAY AT MIDNIGHT	DAVID GRAY (EAST WEST)
10	19	UNBREAKABLE – THE GREATEST HITS – VOL 1	WESTLIFE (S)
25	20	A LITTLE DEEPER	MS DYNAMITE (POLYDOR)
14	21	THE GREATEST HITS 1970-2002	ELTON JOHN (MERCURY)
17	22	IT HAD TO BE YOU – THE GREAT AMERICAN SONGBOOK	ROD STEWART (J)
15	23	ESCAPE	ENRIQUE IGLESIAS (INTERSCOPE)
28	24	SLICKER THAN YOUR AVERAGE	CRAIG DAVID (WILDSTAR)
21	25	MORE FRIENDS – SMALL WORLD BIG BAND 2	JOOLS HOLLAND (WSM)
18	26	ELV1S – 30 NUMBER 1 HITS	ELVIS PRESLEY (RCA)
16	27	WHITE LADDER	DAVID GRAY (EAST WEST)
24	28	FORTY LICKS	THE ROLLING STONES (VIRGIN/DECCA)
–	29	ORIGINAL PIRATE MATERIAL	THE STREETS (679/LOCKED ON)
–	30	THEIR GREATEST HITS – THE RECORD	THE BEE GEES (POLYDOR)
23	31	FEELS SO GOOD	ATOMIC KITTEN (INNOCENT)
43	32	LORD OF THE RINGS – THE TWO TOWERS – OST	HOWARD SHORE (REPRISE)
48	33	HAVE YOU FED THE FISH	BADLY DRAWN BOY (XL RECORDINGS)
29	34	NIRVANA	NIRVANA (GEFFEN)
30	35	ALL RISE	BLUE (INNOCENT)
26	36	THIS IS ME THEN	JENNIFER LOPEZ (EPIC)
38	37	THE CORAL	THE CORAL (DELTASONIC)
50	38	AUDIOSLAVE	AUDIOSLAVE (EPIC/INTERSCOPE)
–	39	HUMAN CONDITIONS	RICHARD ASHCROFT (HUT)
32	40	FROM NOW ON	WILL YOUNG (S)

Cooper Temple Pause: Didz too ill to play show

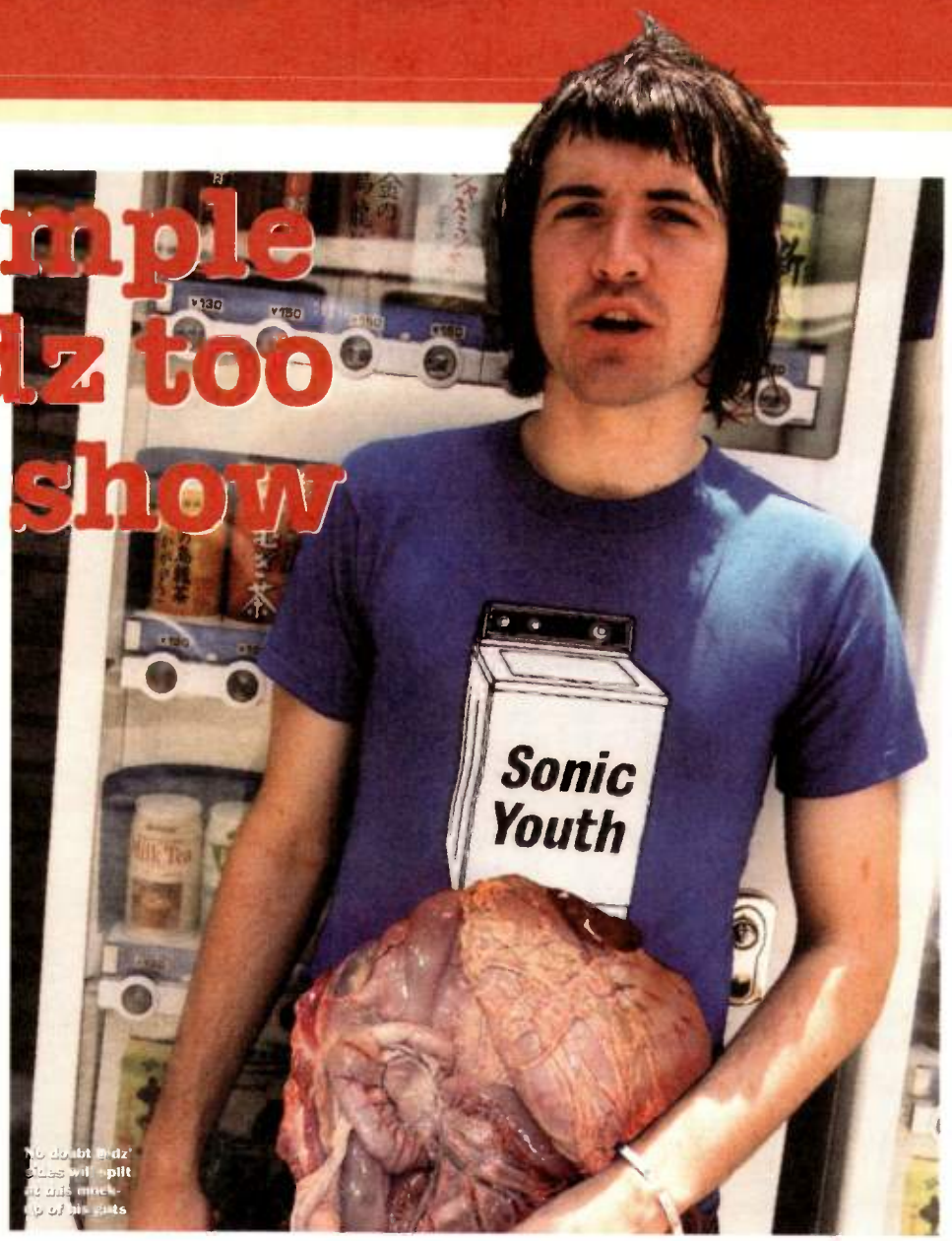
...BUT DON'T WORRY, A SPECIAL FANS' GIG HAS BEEN ANNOUNCED

The Cooper Temple Clause have been forced to postpone their *NME* Awards Show at the London Astoria on February 6. Unfortunately bassist **Didz** is still too unwell to perform.

As previously reported in *NME*, Didz was hospitalised before Christmas to have his appendix taken out, but he remained in hospital right through the festive period. His recovery is taking longer than expected and it is essential he takes time out to rest. The Coopers will be replaced by **The Soundtrack Of Our Lives** at the gig while the rest of the bill remains unchanged.

The Coopers will play a rescheduled show for *NME* readers on April 29. Fans who have bought tickets and want a refund can do so from the point of purchase or they can re-book for the Soundtrack show. Fans also have a third option of transfering their booking to the new Coopers show.

Didz was hospitalised before Christmas but his recovery is taking longer than expected



No doubt Didz' jokes will split at this mock-up of his guts

"BASICALLY I WAS SHITTING OUT OF MY SIDES"

NME's resident doctor checks out The Cooper Temple Clause's bassist Didz, who explains why he is too unwell to perform...

***NME*: So, Mr Didz, what exactly seems to be the problem?**

Didz: "Well, I had to have my appendix out, then I got an infection from just being in hospital around ill people. It turned out I had an abcess of pus the size of a tennis ball behind where my appendix used to be. So I went in and had a second operation and they took that out. So then I had these two wounds on the right hand side of my stomach which started spitting out what smelt like shit, basically. They found out I had a hole in my bowel and the stuff that was coming out of my bowel was finding its way to the wounds, so basically I was shitting out of my sides. It was pretty bad. They were going to operate and they told me I might die, but then a couple of days before Christmas it started to seize up a little bit and stopped letting what they called 'fecal fluid' out of me. They did a few tests and it seemed to have healed itself and I got home last Saturday."

Have you been on a drip at all?
"Yeah, I had a drip going into my neck at one stage. I wasn't allowed to eat anything because they were resting my bowels, so I was fed into the neck with this stuff that was like glue. I've had loads of them."

What medication have you been taking?
"Well, after my second operation they gave me quite a lot of morphine, which was quite something."

How are your stools?
"My stools are floating, but they have been a bit variable."

Does it hurt when I do this?
"Yes. Lots."

What about this?
"No, but that might hurt a bit later."

Where would you like this thermometer: mouth, armpit or arse?
"In my armpit. They put them in your ears though, these days. They've got space thermometers."

***NME* recommends lots of bed rest.**
"Thank you."
Dr Mark Beaumont

Vote for NME's Best Video

The first shortlist for this year's *NME* Carling Awards has been revealed, with **The White Stripes**, **Coldplay**, **Tenacious D**, **Black Rebel Motorcycle Club**, **Queens Of The Stone Age** and **Nirvana** all getting the nod in the Best Video category, sponsored by MTV2.

Now it's up to you to decide which video wins the award from the shortlisted nominees. Voting will take place on MTV2 from January 22, online at *mtv2europe.com*, *NME.COM* or via text message from your mobile phone.

To vote for The White Stripes, text 'VIDEO WHITE STRIPES'; to vote for Coldplay, text 'VIDEO COLDPLAY'; to vote for Tenacious D, text 'VIDEO TENACIOUS D'; to vote for Black Rebel Motorcycle Club, text 'VIDEO BRMC'; to vote for Queens Of The Stone Age, text 'VIDEO QOTSA'; and to vote for Nirvana, text 'VIDEO NIRVANA'; to 86188 in the UK and 53688 in Eire.

Text voting is available on O2, Vodafone, T-Mobile and Orange in UK, O2 and Vodafone in Eire. Texts cost 25p/0.30 Euros (plus the usual text cost on some networks). Please ask the bill payer's permission before texting.

This year's *NME* Awards take place in London on February 13 and will be televised on MTV2 the following day (February 14) at 9pm.

THE SHORTLIST – BEST VIDEO, SPONSORED BY MTV2

Tenacious D – 'Tribute'
The White Stripes – 'Fell In Love With A Girl'
Coldplay – 'The Scientist'
Black Rebel Motorcycle Club 'Whatever Happened To My Rock'n'Roll (Punk Song)'
Queens Of The Stone Age – 'No One Knows'
Nirvana — 'You Know You're Right'

PHOTOGRAPHY: LFI/ANDY WILLSHER

We are the champions!

NME-championed acts have dominated this year's Brit Award nominations more than ever before.

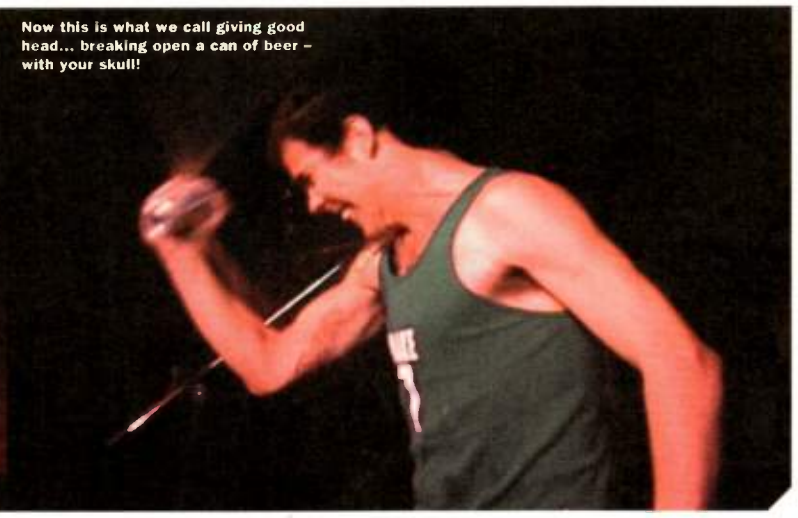
The Streets, **The Coral** and **Ms Dynamite**, who all received crucial early support in these pages, lead the nominations, announced last Monday (January 13). All three are nominated in the new category of British Breakthrough Artist, which replaces the traditional Best New Act and suggests an increased commitment to new music.

Both The Streets and Ms Dynamite are also in the running for the new British Urban Act category, signalling the Brits are making a bid to catch up with the prominence of R&B and hip-hop in the UK charts.

Additionally, both acts are nominated for British Male and British Female respectively, and best album. The Coral are up for British Band and British Breakthrough Artist. **Coldplay** also picked up nominations for British Album and British Group.

The Brit Awards take place in London on February 20.

"Fire! That's, like, so cool!" Setting his hair alight is one of the treats Steve-O has lined up for British *Jackass* fans



Now this is what we call giving good head... breaking open a can of beer – with your skull!

Jackass anarchy in the UK

SHOW'S STAR STEVE-O PROMISES TO DO *THIS* IN A TOWN NEAR YOU!

Be afraid! Be very afraid! This is **Steve-O**'s idea of entertainment – he sets fire to himself!

Yes folks, the *Jackass* bandwagon rolls into a town near you next week as 11 nights of live mayhem inspired by the MTV show begins in the UK.

Steve-O – who stars in the movie which opens over here on February 28 after topping the US box office chart before Christmas – has issued promoters with an awesome props list which includes: "One staple gun, fully loaded; one sharp and pointy steak knife; one can of flammable hairspray; eight clear lightbulbs (not the frosted ones because they're poisonous); one 12-foot ladder; five pairs of medical latex gloves; two cases of Budweiser; one fire extinguisher; one beer bong; a child's tricycle; one litre of tequila, three limes, table salt; inflatable paddling pool."

Refusing to specify what stunts the gear will be used for, Steve-O told *NME* that he vows to unleash anarchy in the UK. "I think UK people like to turn their hands to having accidents as much as everyone else. I'm coming over to deliberately create accidents," he told us last week.

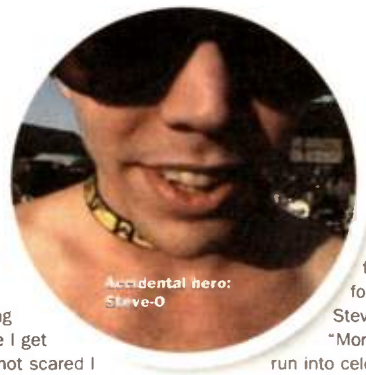
Speaking from a Miami hotel during the US leg of the tour, he said: "I've got all these bruises, staple holes and my tongue is really sore from being slashed up every night. It's an incredible science experiment to prove I'm smart. The hypothesis of this science experiment is that broken glass is sharp, and I've scientifically proved that it is sharp."

Revealing that he's "always on a mission to do what it takes get lots of free money and naked chicks", compulsive nudist Steve-O's other agenda is to "make the penis sexy again".

"The male form is coming back," he said. "Man should stop being ashamed of his penis and stop hiding it."

His secret for keeping in optimum shape for the *Jackass* shows – which include slicing, puking, bleeding, opening a can of beer with his head and stapling his nuts to his thigh – is simple: "I don't work out but I do a lot of drugs, that keeps my metabolism going."

He added that his favourite stunts are the ones he enjoys least. "I jumped out of an airplane with no parachute," he said. "That was the least enjoyable thing, but it's the footage I enjoy watching the most. Sure I get scared. If I'm not scared I might as well not do it."



Accidental hero: Steve-O

Steve-O, real name **Steven Glover**, has just filmed a short sequence for forthcoming **Val Kilmer** movie *Blind Horizon*, and the pair filmed a load of extra "silliness" that will feature in forthcoming Steve-O videos.

"More and more I run into celebrities to be irresponsible with. I have some crazy plans with **Tommy Lee**... but I'm not going to ruin the surprise! We're going to do it whenever my schedule allows."

Once the tour is completed, Steve-O and *Jackass* cohort **Chris Pontius** are planning a "comedy nature show".

"We'll be filming the pilot in South Africa," he told us. "And each episode will be filmed in different parts of the world. We'll go to obscure places and find animals to attack us."

"I'm coming over to deliberately create accidents... UK people like to turn their hands to having accidents as much as everyone else!" Steve-O

First of the Leeds rioters appear in court

The first of the rioters arrested after last year's **Leeds festival** have appeared in court and admitted taking part in the trouble which resulted in more than £250,000 damage as festival-goers clashed with riot police.

At Leeds Magistrate Court last week (January 14), 18-year-olds Stuart Gunn, of Strathaven, near Glasgow, and Nicolas Jones, of Wrexham, pleaded guilty to using or threatening unlawful violence after the festival's closing night on Sunday (August 25). Sentence was deferred, while a further eight have been cited to appear in connection with the riots.

The Temple Newsam site was turned into "a war zone" according to prosecutor Helen Gaunt, as a crowd estimated as between 200 and 500-strong burned 71 toilets and a portable office to the ground.

Melvin Benn, of promoters Mean Fiddler, welcomed the prosecution of the troublemakers. "I hope that it will emphasise that it is criminal, it's not just a bit of fun, and the reality is that these people will have a criminal record that will stay with them through their lives," he told *NME*.

Telly fans get the joy of Six

Electric Six capped the amazing success of their Number Two hit, 'Danger! High Voltage', by taking over TVs last week – culminating in singer Dick Valentine stripping during their appearance on *Top Of The Pops*.

The Detroit group spent seven days appearing on shows full of screaming studio audiences, performing on *cd:uk* and Channel 4's *Popworld*. The Six ended their week with a raucous two-song set for *Top Of The Pops*, where an excited Valentine stripped down to his vest!

"That was completely spontaneous! I don't know what got into me!" he told *NME* after. "The vibe I was getting was something else!"

Danger! High weirdness... on *cd:uk*

...and on T4's *Popworld*

Don't forget your lines: Surge (left) and Dick with *TOTP* presenter Richard Bacon

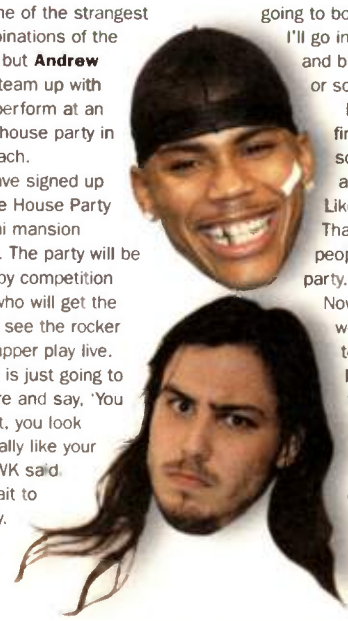
PHOTOGRAPHY: JUSTIN GOFF/PA/RETNA

After Kelly... look who Nelly's getting hot with now!

It's one of the strangest combinations of the year, but **Andrew WK** is to team up with **Nelly** to perform at an exclusive house party in Miami Beach.

Both have signed up for the Axe House Party at a Miami mansion (March 8). The party will be attended by competition winners, who will get the chance to see the rocker and the rapper play live.

"My job is just going to be go there and say, 'You know what, you look great. I really like your dance'," WK said. "I can't wait to meet Nelly. I'm not going to bother him, but maybe I'll go into the kitchen and bring him a drink or something."



He added: "We'll play first because we have songs that are actually about starting a party. Like 'It's Time to Party'. That would obviously tell people that it's time to party. 'Ready everybody? Now it's time.' Then we'll just hand it over to Nelly, and he'll keep it going. And by that point it'll have gotten hot in there."

Nelly tours the UK in March. For tickets call the *NME* Ticketline on 0870 1 663 663.

Jay-Z and Slipknot slam Blunkett rap comments

HOME SECRETARY IS WRONG SAY STARS AS PLANS FOR 'GANSTA SUMMIT' ARE DISCUSSED

US stars including **Jay-Z** and **Slipknot** have hit back at UK government plans to control the distribution of hip-hop records.

In an exclusive interview with *NME*, Jay-Z, whose 'U Don't Know' was singled out as an example of violent lyrics on the Radio 2 programme on which Blunkett made his remarks, insisted that the government had missed the point.

Blunkett: under fire

"You fix the neighbourhood; they won't have anything to talk about," he said. "That's why most rappers, when they become successful, lose the edge because they can't really talk about the raw shit, because they're not going through it no more. If you change that situation you won't get that type of anger in that type of music."

Slipknot's **Corey Taylor** agreed, telling *NME* that "the last time I checked, a song never killed anyone. A disturbed person doesn't need a reason to kill someone, just the opportunity".

The controversy is seeping into Parliament itself. Foreseeing a time when such legislation might be introduced, Liberal Democrat MP **Lembit Opik** told *NME*: "that's when the Ministry of Sound needs to march on the Ministry of Arts and Culture."

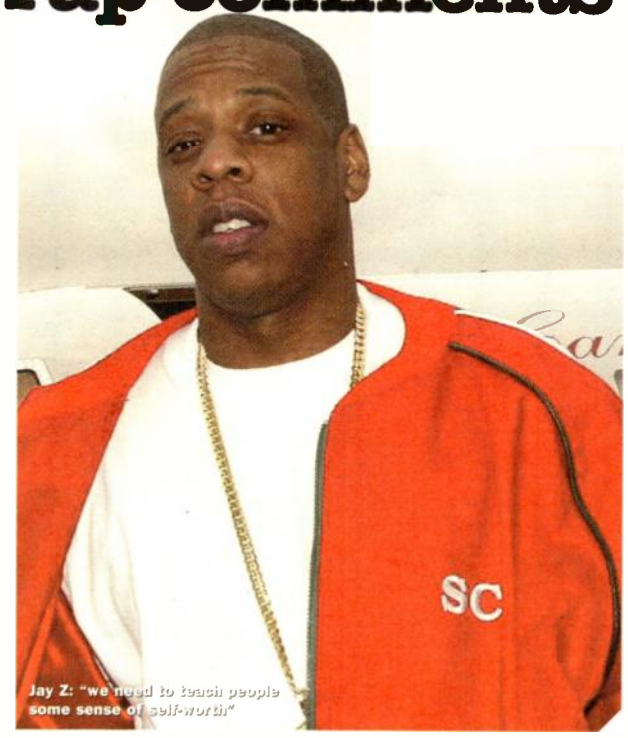
Opik, Liberal Democrat spokesman for 'young people' was moved to speak out after Blunkett signalled that he wanted to introduce measures to monitor "what is and isn't acceptable", effectively giving the government power to restrict the music that's released in the UK.

The row was sparked after the shootings of Birmingham teenagers Letisha Shakespeare and Charlene Ellis prompted **Kim Howells**, Minister for Tourism, Film and Broadcasting to label urban acts such as **So Solid Crew** "idiots".

There are signs that the record industry will speak to the government soon. In a letter to Blunkett, the *(British record industry body)* BPI Chairman **Peter Jamieson** offered to discuss a stickering system.

Jamieson made little effort to disguise his disdain for Blunkett's standpoint, adding: "It might be wiser to regard some of these songs as news bulletins from the streets. They tend to reflect a problem rather than create it."

There have been reports that a 'gangsta summit' could take place between Blunkett and members of So Solid Crew. As *NME* went to press, a spokesperson for the outfit insisted this was mere speculation.


Jay Z: "we need to teach people some sense of self-worth"

JAY-Z

***NME*: David Blunkett, our Home Secretary, says he'll be deciding 'what is and isn't acceptable' in rap. Do you feel responsible for violent crime in the UK?**

Jay-Z: "I'm an adult. I make adult music. Anyone that tries to blame rap for things that go on in society is looking for a scapegoat. You stand there and point the finger at rap – that's the safe thing to do. That's the safety blanket, you're not fixing the problem, you're just passing the blame, so people won't look at you. 'It's not me! The rappers did it!' The things rappers rap about come from social conditions."

Do you agree that some rappers get carried away with all those guns and bitches?

"It starts with what they see. They take it further and fantasise and all the rest of it, *'kill eight people in eight days'*, or whatever. But the things that they talk about come from the neighbourhood. You fix the neighbourhood; they won't have anything to talk about. That's why most rappers, when they become successful, they lose the edge because they can't really talk about the essence and the raw shit, because they're not going through it no more. So it tells you, if you change that situation you won't get that type of anger in that type of music."

Corey Taylor: government-approved rock is an "oxymoron"

"Anyone that tries to blame rap for things that go on in society is looking for a scapegoat" Jay-Z

So it's up to our government to fix other aspects of our society?

"You have to spend more money on the neighbourhoods, on communications. America's schooling system is terrible. We need to teach people some kind of self-worth. So that when you feel helpless, when your life is not worth anything, you're like, 'I don't care, I'm going to risk everything, I'm going to rob somebody. Anything, because what could be worse then how I'm living right now?'"

COREY TAYLOR

***NME*: Should governments have any level of control in what music fans can buy?**

CT: "Absolutely fucking not. The notion of 'government-approved rock music' is like 'military intelligence', an oxymoron; the thought of it makes my nuts seize up."

Should they have any say in content or a set of guidelines for lyrical content?

"The government has about as much insight on art as it does on sexual education. A person has the right to say anything he wants in the form of artistic intention, because the last time I checked, a song never killed anyone. A disturbed person doesn't need a reason to kill someone, just the opportunity."

Are there any circumstances in which you believe censorship would be acceptable?

"It all boils down to this: censorship does no-one any good, because censorship is repression. No matter how awful the content is of a person's speech, song, poem etc, if you take away their right to speak, guess what? That expression will manifest itself in violence and a deep need for people to feel how they feel."

Libertines' Carl in TV footie foul-up

Poor **Carl Barât** from **The Libertines** – he was left high and dry on national TV by bandmate **Pete Doherty**, who failed to show up when they appeared on Sky Sports' football show *Soccer AM*.

The pair were both scheduled to appear on the show, which runs from 9am until noon on Sky Sports 1. As our picture shows, Pete didn't show up, leaving a bemused Carl, who hadn't slept in two days, to answer questions about a game he knows very little about.

"He's the one who knows about football," Carl mused of Pete, a life-long QPR fan. "I think he got a bit of stagefright!"

In other news, the group recently recorded four songs in Nântes, some of which will be released as a limited run of 2,000 French seven-inches. Titles include 'Through The Looking Glass' and 'Half Cocked Boy'.

Carl: "Up the Rs? Uh, that's more Pete's thing"

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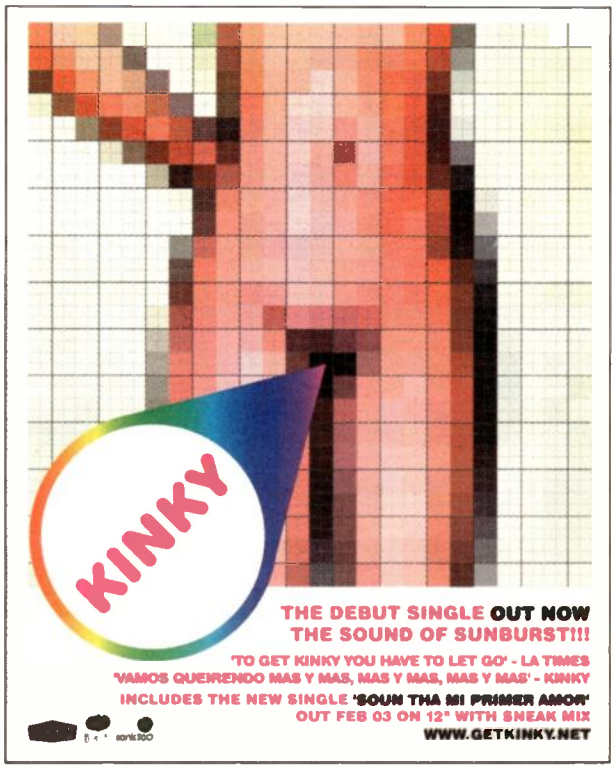

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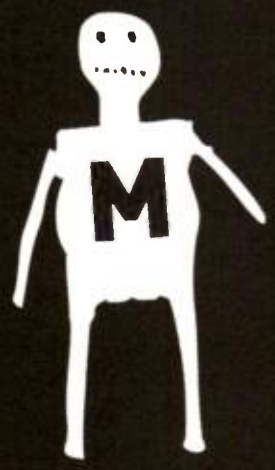

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Puking hell! Kelly's telly piss-up

VIEWERS TO SEE PRINCESS OF DARKNESS' NIGHT ON THE TILES... PLUS THE AFTERMATH

Hic! She did it again! After her brush with the fuzz in Oz when she got caught Down Under-age boozing, **Kelly Osbourne** has been back on the sauce. And this time, the entire MTV-viewing public gets a ringside seat!

In series two of *The Osbournes*, fans see pop-punk princess Kelly getting royally trashed, staggering home in a spectacular state and, next morning, getting some fatherly advice from **Ozzy** on coping with the hangover from hell (water, followed by further gut-flushing face-forwards in the bog). Mum **Sharon** suggests a bacon buttie with ketchup. Mmm!

See next week's *NME* for an exclusive interview with Kelly Osbourne.

THAT PISS-UP IN PICTURES

1 Me, pished?! Kelly looks a little worse for wear after over-indulging...
2 Kiss the carpet: as the floor gets wobblier, Ms Osbourne takes a swan-dive, face-first on the shag-pile...
3 Rock'n'roll: but she's up for more!
4 Chunder-cat: Kelly prepares to hug porcelain, as last night's bevvy frenzy returns for an encore...
5 Feel my pain: contemplating the morning radio interview that's currently on hold, she trawls the depths of hangover hell. Nurse – the Nurofen!
6 Papa don't preach: Kelly gets a lecture from the Prince of Fucking Darkness on the demon drink. Ozzy knows a thing or two about hangovers, after all.

Radiohead man to soundtrack art film

Radiohead's **Jonny Greenwood** has recorded a "powerful" solo album that will score the forthcoming film *Bodysong*.

In time out from his work with Radiohead, Greenwood has been involved with the *Bodysong* project – a Simon Pummell film which tells the story of a human life by splicing microscopic medical images with newsreels, and images of births and deaths.

The 18-certificate movie, which is backed by Film Four, will receive its world premiere on January 27 at the International Film Festival Rotterdam, and be shown throughout that week. A website, *www.bodysong.com*, will also be active from this time.

A spokesperson for Radiohead told *NME* that the soundtrack album will be released, although it is currently unclear exactly when.

Radiohead continue to finish work on their new album, due in June. Internet sources claim the album, the band's sixth, is likely to be called '2+2=5' or 'Are You Listening?', with the song 'Where I End And You Begin' cited as the first single. However, no final details were confirmed as *NME* went to press.

Jonny Greenwood wears his soundtrack 'Head

Fred Durst Vs The World

Less *You Cock!*, more "suck my dick" this week, as **Fred Durst** hits out at the entire world for speculating that he might be having a relationship with the Princess of Pop, **Britney Spears**.

Now, 99.9 per cent of the male population would probably frame newspaper reports linking them with Britney. Not the **Bizkit** frontman. When it comes to his love life, the cock fight begins in earnest.

"I know you've heard the rumours about Britney Spears," a frustrated Durst wrote on his website. "I really like her and that's about all I should say. She's a sweet amazing girl and I'm happy to know her right now. You can trust me and my judgement... and *(Ian)* from MTV News can suck my dick!"

He continued: "I am a good judge of character and so is she."

Can we can hear wedding bells?

Spree plan London 'event'

The Polyphonic Spree are planning a special London gig as elaborate as their recent hometown show in Dallas.

NME can reveal that the robed collective will play at London Kentish Town Forum on February 10, the night after their sold-out *NME* Awards Show at the London Astoria with **The Datsuns**, **Interpol** and **The Thrills**.

A source close to the band told *NME*: "Their idea is to move away from the concept of a normal gig, and take on more of 'An evening with...' approach. They're planning for it to feature their favourite films and cartoons and there'll be special guests!"

Tickets for the gig are on sale now, priced £15. Call the *NME* Ticketline on 0870 1 663 663.

Jay-Z shows off his bling bling seatbelt

Jay-Z: 'Next album will be my last'

EXCLUSIVE: HIP-HOP STAR INVITES *NME* ONTO PRIVATE JET TO DISCUSS IMMINENT CAREER MOVE INTO FILMS, TRAINERS AND VODKA

Jay-Z is to quit the music business – and his next record, 'The Black Album' will be his last.

In an exclusive – not to say unusual – interview with *NME*, he invited us aboard his private jet and told us how he wants to follow in the footsteps of **Eminem** and act in a feature film.

The multi-million selling rapper was in town to launch his new range of customised 'sneakers' – the S Carter Collection by Rbk – and to launch his new single '03 Bonnie & Clyde', the duet with **Beyoncé Knowles** taken from 'The Blueprint 2: The Gift & The Curse'. He arrived at London's Stansted airport last Tuesday morning (January 14) by private jet, specially customised in the design of the new shoe.

The morning got off to a less than glamorous start with a press conference in a draughty foyer at Stansted, an incongruous setting for a rapper used to more five-star surroundings. As warm coffee and pastries were served, Jay-Z merrily fielded questions from the assembled UK media, flirted with female journalists, spoke of his respect for **U2** and promised to listen to a demo which some Radio 1 competition winners had brought with them. He also revealed that along with his record label (Roc-A-Fella), clothing line (Roc-A-Wear) and film company (Roc-A-Films), he plans to concentrate on distributing Armadale Vodka, the Scottish spirit name-checked in his 'All I Need' track.

Immediately following the press conference, *NME* was ushered through Stansted security, onto a private runway and escorted aboard private plane N1Z7SR, decorated with the rapper's 'S Carter' signature.

***NME*: How much input did you have on the design of this 'sneaker', then?**
Jay-Z: "I was the one who told them to do it like this! I'm optimistic for it. There's a lot of buzz about them. You've got to ask Reebok for the pre-orders or whatever. But apparently, it's amazing."

Roc-A-Wear launches here in the spring, but don't you feel all this teenage sportswear is limiting your customer base? What about home furnishings, or a nice range of ties?
"Hmm. Maybe in the future. My fashion philosophy is 'keep it simple', though."

How do you find the private jet? You must be racking up the Air Miles?
"It's travelling in style. It's very comfortable. I don't need Air Miles."

What's next for you? Your next album will be your eighth
"My plan is to make the next one, 'The Black Album', my last. There comes a time when you've got to go and challenge yourself with other areas, you know what I'm saying? Take myself out of my comfort zone. Take the safety blanket off."

Does that mean there'll be no more Jay-Z albums?
"That's my plan. Make 'The Black Album' and release a book with it at the same time. It'll be autobiographical. I'll be working on writing it. Writing's tough, though. I've done basically everything and it's time to take on new and different channels. I feel that I'm at that point in my career."

Do you know who might guest on it? You seemed to be trying to get the whole rap world on 'The Blueprint 2...'
"I was trying to work with Prince on the last album but I had to close it. But he did let me use the sample in '03 Bonnie & Clyde' *(from 'If I Was Your Girlfriend')* when Beyoncé sings the bridge. So we'll probably do a song. But probably the last album will be 90 per cent me."

"Welcome aboard Jay-ZJet, only £29 one way to the 'hood!"

"I've done pretty much everything in hip-hop... it's time to take on new and different channels"

Are you quitting because you feel you've said everything you have to say?
"I've done pretty much everything in hip-hop, know what I'm saying?"

What's been the hardest word to rhyme with, then?
"The hardest word to rhyme with? I don't ever get stuck! Everything rhymes. You can cheat it..."

'Orange' doesn't rhyme with anything...
"Orange. Yeah. That's a good one."

How was working with Beyoncé?
"She's wonderful to work with. She produces her own lyrics. There's no problem. Everything is just talent. We vibed on the whole concept, where we should go with the song..."

What would you say the best thing about her is?
"Um, I would say her work ethic. You know what I mean? Ever since she was like 15 years old, she's been working. She's already got the tag of the hardest working artist on Columbia Records, you know what I'm saying?"

I think so. But that's not the 'best thing' that most men would choose
"Hey – you asked me. That's what I'm saying *(laughs)*!"

People say you're going to get married
"*(Ducking the question)* I don't know. I hope I get married."

No. To Beyoncé
"Huh? Oh. I don't know. *(Knowing shrug)* She's beautiful."

What are you going to do instead of music, then?
"A feature-length film would be cool. I haven't seen *8 Mile* yet. Maybe not the same storyline but maybe something like that. It's a natural evolution for artists."

What would President Jay-Z do if he took over?
"I would take everybody from the White House and all the politicians and I'd put 'em in the projects and I'd put everyone from the projects in the White House. We'd see how they'd get along."

What's your relationship with Nas like at the moment?
"It's cool. We never had a relationship! *(Hoots)* We're cool. We have a little friendly rivalry. You've got to understand, we're challenging each other musically. He wants to be the best. I think I'm the best. And we just go at it like that. I've been making good albums forever. Maybe the beef helped him out a little bit, though!"

Finally, then, your pseudonyms; Jay-Z, Jigga-Man, Jay-Hova, God MC... have you got one last pseudonym you're going to rock?
"Aaiii! I might go back to SC for the last one. Shawn Carter. Keep it simple."

INTERVIEW: JOHNNY DAVIS PHOTOGRAPHY: HAMISH BRWON

BLANK SPACE
MY DAYS WITH THE ASTRONAUTS DEBUT LP
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Frazzled and feverish, huge new uk talent UNCUT
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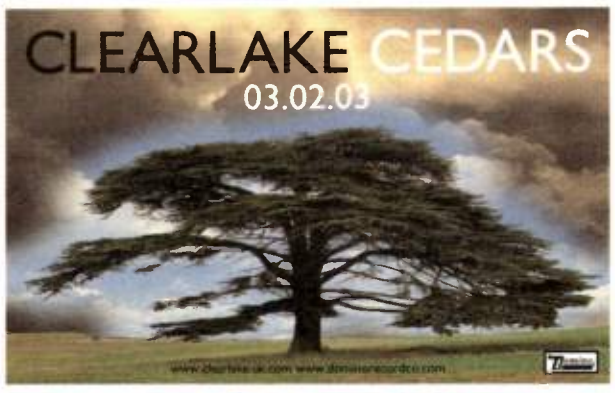


Internet rumour-mongers be warned: Courtney's not happy

Courtney blasts "disgusting" Strummer funeral allegations

STAR TELLS NME HOW SHE'S FURIOUS AT CLAIMS SHE DISRUPTED THE LATE CLASH SINGER'S FUNERAL SERVICE

Courtney Love called *NME* last week to refute allegations that she made an exhibition of herself at **Joe Strummer**'s funeral.

Love, who's working on her new album, dismissed as "sick" claims that originated in the UK and were carried on various websites which said she disrupted the service in London last year (December 30).

"They said I threw myself on Joe's casket," she told *NME*. "It's disgusting and whoever started that rumour should be shot. Really, it just made me so mad."

Love said that her friendship with Strummer dated back to when the pair starred in *Straight To Hell* in 1987.

She said that although she was upset on the day, her behaviour throughout was "demure".

She continued: "I used to be his nanny. I have all these goofy pictures that, weirdly enough, I just framed. He once said, 'You're the worst guitar player I've ever heard but you'll make a really good rock star. He was my friend. I just want to clarify it. I absolutely was demure. Of course I cried. When I was fat and gross and not famous, Mick Jones was really nice to me and so was Joe."

"They said I threw myself on Joe's casket... whoever started those rumours should be shot"
Courtney Love

Getting CD: Later... with The Datsuns

cd:uk gets hot!

A late-night version of ITV pop show *cd:uk* is to launch next month, which will broadcast videos that would be banned or edited in the programme's traditional morning slot.

The first ***cd:uk Hotshots***, hosted by **Cat Deeley**, goes out at **1.15am** on **Saturday, February 1**, and will feature the videos for **NERD's 'Lapdance'**, **The Datsuns' 'Harmonic Generator'** and **Clipse's 'When The Last Time'**.

The half-hour show will be filmed in front of a studio audience at the ***cd:uk*** studios. Six videos will be shown in full, with clips from upcoming releases and breaking acts.

Executive producer Conor McAnally said: "We will be able to broadcast a wide spectrum of music and artists, providing fresh talent and innovative music with a new platform."

Kills complete album

Transatlantic duo **The Kills** have completed their eagerly awaited debut album.

The as-yet-untitled LP, set for release in the spring, was recorded at east London's Toerag studios, where **The White Stripes** worked on their forthcoming album 'Elephant'.

The full tracklisting is: 'Superstition', 'Cat Claw', 'Pull A U', 'Kissy Kissy', 'Fried My Little Brains', 'Hand', 'Hitched', 'Black Rooster', 'Wait', 'Fuck The People', 'Monkey 23', 'Gypsy Death And You'.

Tracks will be streamed on the duo's official website ***www.thekills.tv*** in the weeks leading up to release.

The Kills return to live action by supporting **The Jon Spencer Blues Explosion** at Dublin Tivoli (January 29), Nottingham Rock City (January 30) and Brighton Corn Exchange (February 1). They're also confirmed to support the **Yeah Yeah Yeahs** at the London Astoria on March 4. On that bill, **Har Mar Superstar** is the third act announced.

To buy tickets call the *NME* Ticketline on 0870 1663 663.

The Kills: when they met, it was moider!

Wild in the aisles: Feeder fans pack HMV

Feeder frenzy!

Thousands of **Feeder** fans turned out to see the band play a free gig in London last week – with some unlucky punters stranded outside when the venue became too full!

"Hold on! I think I've spelt it wrong"

The group played a free acoustic gig at HMV in London's Oxford Street in support of their new single 'Just The Way I'm Feeling', which was released on January 13.

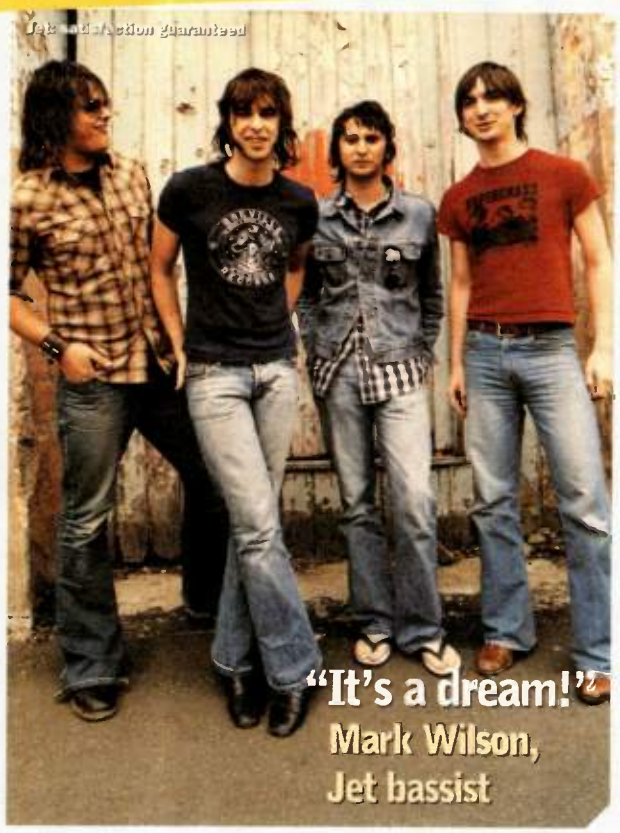
Almost 2,000 fans showed up at the store, and shop managers were forced to close the doors to any more people wanting to get in.

After the gig, the band signed around 1,300 copies of the new single – every copy the shop had in stock. As *NME* went to press 'Just The Way I'm Feeling' was heading for a Top Ten placing in the UK singles chart.

Feeder tour the UK later this year. For tickets call the *NME* Ticketline on 0870 1 663 663.

PHOTOGRAPHY: RETNA/PIETER M VAN HATTEM/SIMON WINTER

NEW BAND NEWS



Jet get Stoned!

FAST-RISING OZ ROCKERS SET TO SUPPORT THE STONES AND RECORD DEBUT ALBUM WITH CHILI PEPPERS PRODUCER

Hotly-tipped Australian four-piece **Jet** will support **The Rolling Stones** on the Antipodean leg of their world tour next month. A UK jaunt is set to follow soon afterwards. A single is expected in April, with the album following in September.

"We are ecstatic and we are very, very honoured," Jet's manager Dave Powell said of the Rolling Stones shows. "The way things have gone for us in the last ten months has been incredible. The boys are champing at the bit to play with their heroes.

"It will help with their songwriting. It will give them experience with big crowds. It is a time to learn and grow."

The band recently decamped to Sunset Sound Studios in LA, where they will hole up for six weeks. Dave Sardy – known for his work with **Supergrass**, **The Dandy Warhols** and the **Red Hot Chili Peppers** – will produce.

"We have about 18 songs we're going to record," drummer **Chris Sester** told *NME* as the band prepared to depart. "Out of those, we'll pick 12 that will make the final cut."

Jet told *NME* at the end of December that they didn't care whether their producer was a "big-name guy", as long as they were on the "same wavelength". As previously reported in *NME*, part of Jet's deal with American label Elektra was that they could choose their own producer.

"It's a dream," bassist **Mark Wilson** – who only joined Jet at the start of November after quitting university – told *NME*. "A month ago I had enough trouble talking to lecturers about getting extensions – now I'm talking to someone like Dave Sardy who produced The Dandy Warhols' records."

YYYs finish debut LP and announce UK tour

Yeah Yeah Yeahs have announced their biggest UK tour to date and have finished their hugely anticipated debut album 'Fever To Tell'.

The New York trio have just visited England to finish the mixing on 'Fever To Tell' with **Alan Moulder**, who's previously worked with **JJ72**, **Ash**, **Marilyn Manson**, **Nine Inch Nails**, **The Smashing Pumpkins** and **U2**.

Speaking exclusively to *NME*, guitarist **Nick Zinner** said that Moulder's experience proved hugely valuable for the group.

"He is amazing!" Nick enthused. "He has golden ears! It's all finished. We started the mixes from scratch again and did it in a really short period of time."

The album has been put back to April, with a single to precede it to coincide with their British shows at Glasgow QMU (February 24), Sheffield Leadmill (25), Manchester Academy 2 (26), Nottingham Rock City (27), Bristol Anson Rooms (March 1), Oxford Zodiac (2) and London WC2 Astoria (4).

The Astoria date was originally planned for the smaller Mean Fiddler venue, but ticket demand was so high it sold out in hours, forcing them to upgrade.

Nick told *NME* that 'Fever To Tell' might not be what fans are expecting, having heard their two singles to date. He said: "Some of it is quite dark and quite noisy. It's a little bit like 'Machine', but not really. It's rock, so it's very loud and aggressive. But then there's also that tender, sensitive side to us. It still sounds like us, it's not that it's like Girls Aloud or anything!"

Tickets for the tour are available now and cost £8 except London, which is £11.

Support acts on the tour will include **Ikara Colt**, **The Kills**, **Har Mar Superstar**, **The Stills** and **Cranebuilders**.

Karen O: she can buy some new tights now that they've finished their LP

NEW BANDS IN BRIEF

Punk-funk brother: Hot Hot Heat's Steve

The coolest-looking band in last week's *NME* Hot List 2003, country-punk-garage-gothic quartet **Kings Of Leon** release their first single, the 'Holy Roller Novocaine EP' (Hand Me Down Records) on February 24. The Kings play High Wycombe White Horse (February 8), Oxford Zodiac (9), London WC2 Astoria (11) and London W1 Metro (12)... ● Another band from the Hot List, LA-based seven-piece **The Warlocks**, have announced details of their inaugural UK visit in support of their debut single, 'Hurricane Heart Attack'/'Cosmic Letdown' (City Rockers). The Invasion Of The Warlocks tour calls at London Camden Barfly @ The Monarch (February 3), *NME* Awards Show at the King's Cross Scala (4), Reading Fez (5), Cardiff Barfly (6), Glasgow Barfly (7), Stockton Georgian Theatre (8), Southampton Joiners (9), Wolverhampton Little Civic (11), Manchester Roadhouse (12), York Fibbers (13), Northampton Soundhaus (14) and Tunbridge Wells Forum (15)... ● Tipped Sunderland quartet **The Futureheads**' debut single 'EP1' will be released on March 10 through rising UK indie Fantastic Plastic. Look out for them on the road soon... ● Sub Pop's **Hot Hot Heat** – the men behind the most insatiable piece of punk-funk this century, 'Bandages' – have signed to B-Unique on this side of the Atlantic. 'Bandages' is now scheduled for release on March 10, with the LP 'Make Up The Breakdown' to follow on March 24. Sources say the band will arrive in the country for a UK tour at the end of that month... ● Antipodean rockers **The Casanovas** will provide the inaugural release for Alan McGee's new singles-only imprint, The Singles Society. The single, featuring the tracks 'Nasty' and 'Too Cool', is released on March 10... ● **The Sights**, latest in a new slew of cool bands from Detroit, have announced details of their first ever headline UK tour. The group play Brighton Freebutt (February 10), Nottingham Social (11), *NME* Awards Show with **The Libertines** at London WC2 Astoria (12), Cambridge Boat Race (15), York Fibbers (16), Manchester Roadhouse (17), Glasgow Nice & Sleazy (18), Leeds Rocket (19), Wolverhampton Little Civic (20), Bristol Louisiana (22), Liverpool University (23) and London Camden Barfly @ The Monarch (24).

hellis for heroes
You Drove Me To It
New single out now on 2 CDs and limited edition coloured vinyl 7".
CD1 features two brand new tracks plus enhanced video.
CD2 features three tracks recorded live in session.
Live dates
January: Tue 21 - Coventry - Coliseum, Wed 22 - Middlesbrough - Crypt,
Thu 23 - Oxford - Zodiac, Fri 24 - Stoke - Stage, Sat 25 - Cardiff - MSI,
Tue 28 - Colchester - Arts Centre, Thu 30 - Plymouth - Tramps,
Fri 31 - Bournemouth - The Villa,
February: Mon 10 - London - Astoria (NME show with Saves The Day),
Wed 12 - Birmingham - Academy 2, Thu 13 - Glasgow - QMU,
Fri 14 - Sheffield - Leadmill, Sun 16 - Manchester - University,
Mon 17 - Exeter - Phoenix, Wed 19 - Northampton - Roadmender,
Thu 20 - Portsmouth - Wedgewood Rooms, Sat 22 - Brighton - Concorde 2,
Mon 24 - Norwich - Waterfront, Tue 25 - Leicester - Charlotte,
Wed 26 - Bristol - Station.
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PHOTOGRAPHY: IAN JENNINGS/RETNA/ERIC ALCANTARA/WWW.HOTHOTHEAT.COM

VIRGIN LOVES

InMe
Overgrown Eden

CD Album Out Monday 27 January

Look for the limited edition digi pack with free poster

InMe will be performing live and signing copies of Overgrown Eden at the Virgin Megastore, 14-16 Oxford Street on Tuesday 28 January at 5.30pm.

Virgin megastores xpress

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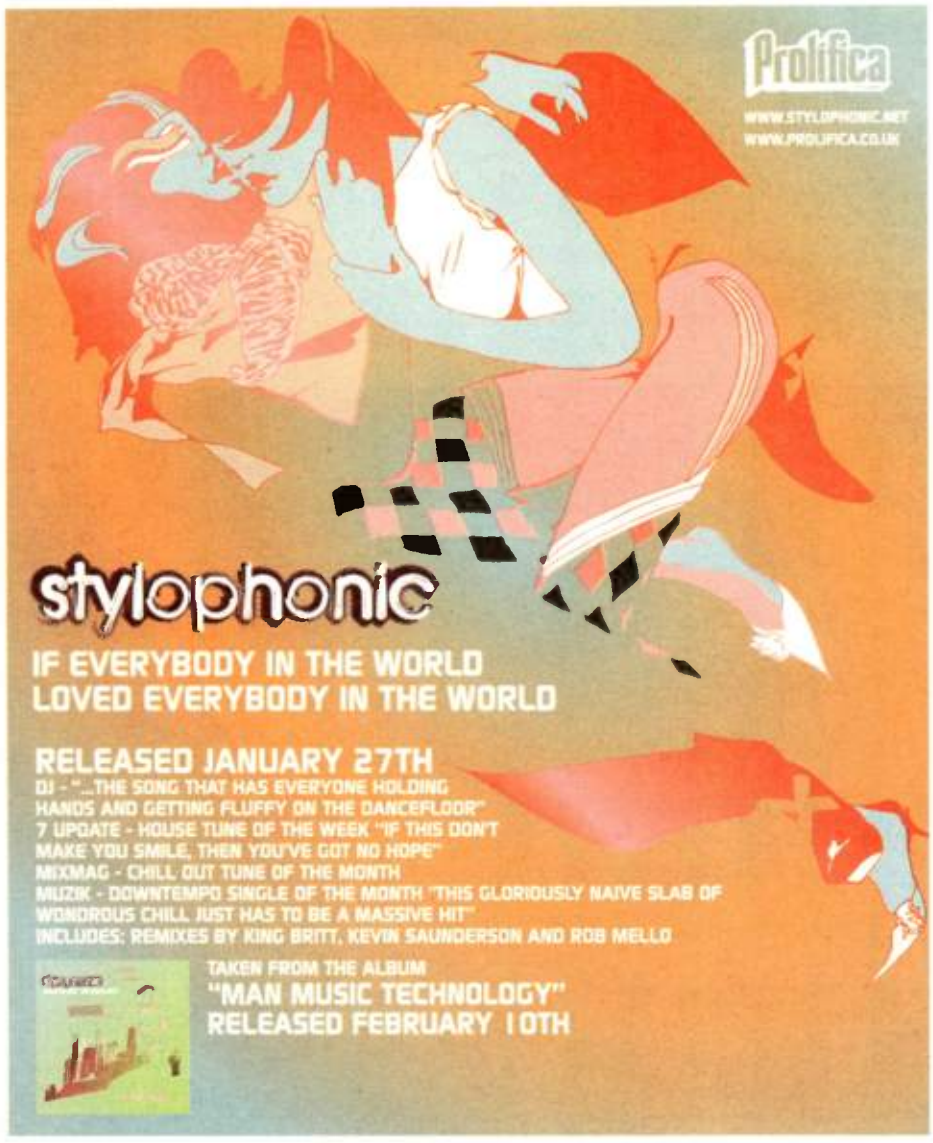
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RELEASED JANUARY 27TH
DJ - "...THE SONG THAT HAS EVERYONE HOLDING HANDS AND GETTING FLUFFY ON THE DANCEFLOOR"
7 UPDATE - HOUSE TUNE OF THE WEEK "IF THIS DON'T MAKE YOU SMILE, THEN YOU'VE GOT NO HOPE"
MIXMAG - CHILL OUT TUNE OF THE MONTH
MUZIK - DOWNTEMPO SINGLE OF THE MONTH "THIS GLORIOUSLY NAIVE SLAB OF WONDROUS CHILL JUST HAS TO BE A MASSIVE HIT"
INCLUDES: REMIXES BY KING BRITT, KEVIN SAUNDERSON AND ROB MELLO
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"MAN MUSIC TECHNOLOGY"
RELEASED FEBRUARY 10TH

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Private farewell for Maurice Gibb

BEE GEE BROTHER HAS LOW-KEY FUNERAL IN MIAMI

The funeral of **The Bee Gees**' bassist and keyboard player **Maurice Gibb**, who died aged 53 on January 12 after suffering a heart attack during surgery for an intestinal complaint, was held at Riverside Gordon Memorial Chapel in Miami last week (January 15).

The private service, attended by his wife Yvonne and children, and surviving brothers **Robin** and **Barry Gibb**, was described by one family friend as being touched with "emotion and humour", with the emphasis on how Maurice celebrated life.

Reported to be among the 200 mourners were **Harry Wayne Casey**, of **KC & The Sunshine Band**, and **Michael Jackson**, who was a long-time friend of the Gibb brothers.

The walls of the chapel were lined with pictures of Maurice, and the jacket he used for paintballing, his favourite sport, was also hung up.

The Bee Gees' management had asked that contributions be made to the Andy Gibb Memorial Foundation, based in Miami, in lieu of flowers, or sent to a charity of the contributor's choice.

Brothers Barry and Robin Gibb have said they intend to continue making music, although they were "completely pole-axed" by their sibling's sudden death.

The private service was described by one family friend as being touched with "emotion and humour"

Maurice Gibb

Maurice Gibb 1949–2003

In 1977, **The Bee Gees** found themselves hurtled to superstardom as they soundtracked the disco explosion that swamped the world in a glitterball and sequinned frenzy.

Their soundtrack to the movie *Saturday Night Fever* was the ultimate statement of '70s disco: all the boys wanted to be John Travolta in his iconic white suit, a tide of lipgloss-smothered girls dreamed of being his dancing diva, and The Bee Gees were the disco kings. 'Stayin' Alive' and 'Night Fever' their heady anthems.

Smash after smash stormed the charts in the UK and America: 'Jive Talkin'', 'You Should Be Dancing', 'How Deep Is Your Love', 'Tragedy'. In 1978 alone, they scored four consecutive Number Ones Stateside; 'Saturday Night Fever' remains the biggest-selling soundtrack of all time.

And Maurice Gibb, the trio's bassist, vocalist and keyboardist who died from a heart attack on Sunday, January 12, was their driving force and powerhouse.

It's impossible to overstate The Bee Gees' importance – and to say that modern pop would be unrecognisable without them is no overstatement. Whether or not you're able to look beyond the caricatured white jumpsuits and explore the more experimental points of their back catalogue, the band's achievements speak for themselves.

Maurice, whose working class roots lay in Manchester and, later, Australia, was often described as the engine of the trio, the man in the middle who'd hold it together, the one working late in the studio, beavering away. Sometimes this beaver was a little *too* eager, with alcohol and drug problems spiralling during the height of the band's '70s success, but he'd been dry for 12 years when he died. When asked what helped him through the darker days, he'd answer, simply, "love".

As well as '90s pop acts – **Steps**, **Boyzone** and **Take That** all had UK Number Ones with Bee Gees tracks – Maurice's work with The Bee Gees was covered by artists as diverse as **Elvis**, **Janis Joplin**, **Faith No More**, **Destiny's Child**, **Nina Simone**, **Happy Mondays**, **U2**, **The Flying Burrito Brothers**, **Ozzy Osbourne** and **Nick Cave**. All those artists saw through the band's lack of credibility and recognised instead three of the greatest songwriting talents of a generation. And, as is often true in pop, the respect deserved by Maurice's Gibb talent has only been paid after his death.

T.Rex star dies

Mickey Finn (left) with T.Rex frontman Marc Bolan

T.Rex percussionist **Mickey Finn** has died, aged 55.

The glam rock star's manager, Barry Newby, said he was believed to have died of kidney and liver problems, but the exact cause of death has yet to be announced. He died (January 11) at Mayday Hospital in Croydon.

Finn was a member of the band during their most successful period from 1970 until 1975, replacing original member **Steve 'Peregrine' Took**.

The band had their first Top Ten hit with 'Ride A White Swan' in October 1970, which reached Number Two. Their next ten singles were all Top Ten smashes, with four Number Ones – 'Hot Love', 'Get It On', 'Telegram Sam' and 'Metal Guru' – and another three of their songs reaching Number Two.

The band were at the forefront of the glam rock phenomenon of Britain in the '70s, and credited with influencing **David Bowie**'s glam incarnation.

More recently, Finn had been playing with his own outfit, **Mickey Finn's T.Rex**, who toured late last year.

He was known to have suffered ill health in recent years.

PHOTOGRAPHY: BIG/LFI/RETNA

WHAT'S ON THE NME STEREO?

The Coral
Don't Think You're The First (demo)
Introspective next single sees the Scouse six-piece ditch the sea shanties for '50s guitars, samba rhythms and flutes.

The Futureheads
EP1 (Fantastic Plastic)
Jerky, cheeky, early-'80s influenced guitar-pop from the northeast... like the cast of *Auf Wiedersehen, Pet* with guitars.

Serge Gainsbourg
Initials SG (Universal)
Definitive collection of the French genius to whom Beck, Air, Daft Punk, Jarvis Cocker and David Holmes owe much of their careers.

Junior Senior
Move Your Feet (Mercury/Crunchy Frog)
Made by the Laurel & Hardy of Danish pop music, this is the entire Berlin Love Parade condensed into three minutes.

The Hiss
Triumph (Loog)
Sleazeball rock'n'roll from the Atlantan quartet.

Wired For Mono
Travel In Turns/A Harbour An Anchor (Big Brothel Records)
The Swedish Charlatans.

The Amber Shades
My Darling (demo)
Weirdo pop from unsigned London five-piece.

Har Mar Superstar
You Can Feel Me (LP) (B-Unique)
This real-life Big Gay Al has divided the *NME* office with his Prince-era funk and Ron Jeremy-esque moustache.

The Detroit Cobras
Seven Easy Pieces (Rough Trade)
Legends of Detroit's garage scene release an EP of obscure R&B gems. Jack White's probably on there somewhere.

NME AWARDS SHOWS 2003

BURN IT!

THE THRILLS

THE IRISH GANG OF CALIFORNIA DREAMERS CHOOSE THEIR FAVOURITES FROM THE BEACH BOYS (OBVIOUSLY) TO JACKO

TEXT: DELE FADELE

1 BLUR
Best Days
Kevin Horan *(keyboards)*: "A standout track from a seriously underrated album *('The Great Escape')*. I really miss this side of Damon Albarn. Amazing melodies and lyrics."

2 MORRISSEY
The First Of The Gang To Die
"We heard him play this on a talk show in the US. Can't wait to hear his new album – another classic no doubt."

3 AL GREEN
Let's Stay Together
Connor Deasey *(vocals)*: "His voice is unreal and it's got a great groove and it makes a great scene in *Pulp Fiction*."

4 THE BEACH BOYS
All Summer Long
"Reminds me of this cool Californian radio station – KFRC – that we always listened to. This and *(The Ronettes')* 'Be My Baby' every half hour!"

5 GLADYS KNIGHT & THE PIPS
Midnight Train To Georgia
Padraic McMahon *(bass)*: "*'LA proved too much for the man...'* amazing opening lyric. There's such a great vibe and so much soul in this record. The call/answer counter vocals are incredible too. A really well told story of tragic, failed stardom."

6 THE JIMI HENDRIX EXPERIENCE
Machine Gun (Live)
"A real showcase of Hendrix's talent, as always capturing the real spirit of the time, and most of all – on a completely free rein, playing out of this world, like only he ever could."

7 THE RIGHTEOUS BROTHERS
You've Lost That Lovin' Feeling
Ben Carrigan *(drums)*: "Phil Spector *(the producer)* said The Righteous Brothers would be busy cashing cheques at the bank after releasing this song – it's not hard to see why. *''Cos baby, something beautiful's dying'* – this lyric is where the theme of the song really hits home."

8 MARVIN GAYE & TAMMI TERRELL
Ain't No Mountain High Enough
"Every part on every instrument shines through. The groove in the rhythm section is incredible."

9 DEXYS MIDNIGHT RUNNERS
I Couldn't Help It If I Tried
Daniel Ryan *(guitar)*: "One of my favourite bands. Kevin Rowland said the band used to get really emotional playing this. The brass section is so incredible you can see why."

10 TODD RUNDGREN
Hello It's Me
"I got to know this from my favourite scene in *The Virgin Suicides*. It's a perfect example of how music and movies can gel. An amazing song."

11 PUPPY LOVE BOMB
Not Listening
"Dublin's answer to the Ramones. Great band. Great song. Great bassline."

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YOUR ULTIMATE COMPILATION? TRACKLISTS WANTED. SEE THE *NME.COM* MESSAGEBOARD FOR DETAILS

PHOTOGRAPHY: ANDY WILLSHER

WWWHAT'S ON... NME.COM

NME AWARDS TOUR 2003

With the **NME AWARDS TOUR** due to roll across the country spreading the gospel of the **NEW ROCK REVOLUTION** on **NME.COM**, naturally, we've gone **AWARDS** mental. See videos of the bands on tour:

- **THE DATSUNS** - 'Harmonic Generator'
- **THE POLYPHONIC SPREE** - 'Light & Day'
- **INTERPOL** - 'PDA'

PLUS

Check out our exclusive audio round up of the best new bands in the world - ten that'll be rocking your world next year

PLUS PLUS PLUS

All the usual round-the-clock news, votes, competitions and the infamous **NME** bulletin boards...

BLING BLING

NME's Top Ten ringtones

1 (1) **Scorpio Rising** Death In Vegas (108791)
2 (2) **United States Of Whatever** Liam Lynch (108580)
3 (3) **No One Knows** Queens Of The Stone Age (108409)
4 (8) **Disease** Matchbox 20 (108790)
5 (4) **The Scientist** Coldplay (108320)
6 (–) **Lifestyles Of The Rich And Famous** Good Charlotte (108777)
7 (6) **Outtathaway** The Vines (108253)
8 (7) **Science Of Silence** Richard Ashcroft (108685)
9 (5) **Dreaming Of You** The Coral (108069)
10 (8) **Getaway** The Music (108573)

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NME RADIO

What's hot and what's not

YOUR TOP TEN
1 **Time For Heroes** The Libertines
2 **Dreaming Of You** The Coral
3 **Scorpio Rising** Death In Vegas
4 **Dead Leaves And The Dirty Ground** The White Stripes
5 **Silent Sigh** Badly Drawn Boy
6 **All My Life** Foo Fighters
7 **Stop Crying Your Heart Out** Oasis
8 **In Love** The Datsuns
9 **God Put A Smile Upon Your Face** Coldplay
10 **Envy** Ash

KICKED OFF
By The Way Red Hot Chili Peppers
Smells Like Teen Spirit Nirvana
There By The Grace Of God Manic Street Preachers

JUST ADDED
Medicine Day The Basement
A Modern Way Of Letting Go Idlewild
Holy Roller Novocaine EP Kings Of Leon

Listen to *NME* Radio at *www.nmeradio.com* and vote on the playlist

24-8am: The Libs' Carl samples life at Number One

PLUS ONES

And so to the drunk and disorderly birthday celebrations for **Ash** boy **Tim Wheeler** (pictured right). The Wheelster, now at the towering age of 26, had announced the do as some sort of peculiar 'shaved armpits' affair, though *NME* may have been the only one to follow orders, a hollow echo of that 'Fancy dress funeral' debacle of our youth. With their arms close to their sides at the Medicine Bar in north London were **Brian Molko**, **The Libertines**, **Pearl & Danny Supergrass**, **The Divine Comedy** (**Neil Hannon** at any rate), **Little Hell** and, er, **Davy** from **The Crocketts**. Thinking about it, he probably *did* do his armpits... ● **Mike Skinner** had better get used to this pop star lark. The Brit Award-winner (let's not bother hedging our bets on this one, eh?) looked mighty uncomfortable at **The Music**'s Brixton Academy show the other week when he found himself surrounded by what one *NME* witness describes as "a troupe of mingers", and was caught somewhere between tolerating a conversation and telling them all to fuck off. Mike: make up your mind. FYI: One *NME* eyewitness has asked that we make special mention of Skinner's radiant complexion. Another has mentioned his "wonderful blue eyes", though this would be on account of the fact that they are colourblind, since Mike Skinner actually has eyes of brown. To go with his texture like sun, presumably... ● Also, what is it about The Music that attracts **Liam Gallagher**

clones? We counted 24 in the audience the other week...● Could the **Ryan Adams** Insanity Curse have hit **The Star Spangles**? Following a recent show at CBGBs, the Spangles came offstage to discover Mr Adams (pictured below) sat happily in their dressing room, demanding to know why **Tommy Volume** had described him as "a sponge" in the previous week's super soaraway *NME*. "He was pretty nice about it though," Tommy reckoned, and when asked whether they're friends now, added, "Yeah... I don't know. Whatever." WRONG! Shortly afterwards Tommy caught pneumonia and is now bedridden. "It is unclear whether the two incidents are related," says a Star Spangles spokesperson, but *NME* knows it's like *The Mummy*. The curse shall not be lifted for ten generations, etc etc... ● So we went off down the Brits nominations launch do. These things are usually great: there'll be a fight, or at least somebody will throw a canapé. And between **Ms Dynamite**, **Sugababes**, **Big Brovaz**, **Beverley Knight**, **Romeo**, **Moby**, **Lisa Stansfield**, **Busted** and **Craig David**, you'd expect something this year. What happened? Not a sausage. Not even a sausage on a stick, that most rudimentary of all canapés, being tossed. **Alesha** from **Mis-Teeq** danced to **Ms Dynamite**. The real thing had better have some better gossip moments than this...

EYEWITNESS: FOR CHRISSAKES, GET A ROOM!

Subject: The Fab'n'Drew snog-in, an updated and politics-free rewrite of John and Yoko's seminal peace thing **Occasion:** Here, they just start snogging in the middle of a jewellers. Bet they're at it all the time, those two. Imagine a dinner party round their house. They'd be all over each other before you could say, "Where are the canapés?" (Then again canapes aren't what they used to be. See *Plus Ones* for more info) **Location:** Barney's department store, NYC **Date:** December 24, 2002 **Time:** 4pm **Other data:** Unfortunately we've already mentioned pearl necklaces in reference to Kelly Osbourne. But we bet they do that as well **Not in frame:** Millions of weeping girls. Same thing happened with Boyzone, y'know. It's all over. Julian will be duetting with Lulu within three years.

VERBAL ABUSE

"No-one's coming in seeing my dogs, daughter or the crack of my ass. Forget it"
Courtney Love, the Jordan of the rock world, declines an Osbournes

"I think Westlife are like Metallica without the music"
Kian from... Westlife!

"It's got blood on it and everything"
Martin from Mogwai on his recent For Sale item. His pacemaker

"That Cheeky Girls song is so colourful and scarily squeaky, so manipulatively marketed towards certain people..."
Bob from Massive Attack. How come the war's still on?

"I can read, I just can't be bothered. I prefer to look at the pictures"
Liam Gallagher. Pictures of matchstick men, we guess

"There's a really exciting club scene around electroclash now"
Brian Molko now sounds like your dad, as well as sharing his hairline

EYEWITNESS: NME CARLING AWARDS WARM-UP

Subject: Jack Osbourne models for the *NME* Carling Awards statuette. A good effort, but we don't like the thumb position **Occasion:** It's the American Music Awards, an awards show for music in America, which this year was hosted by the Osbournes. Sharon made an unpleasant comment about shagging Justin Timberlake **Location:** Los Angeles Shrine Auditorium **Date:** January 13, 2003 **Also in frame:** Sister Kelly. While you concoct your own query regarding Bert from The Used and Kelly's impressive pearl necklace, perhaps somebody could point out to the young lady that her bra is showing.

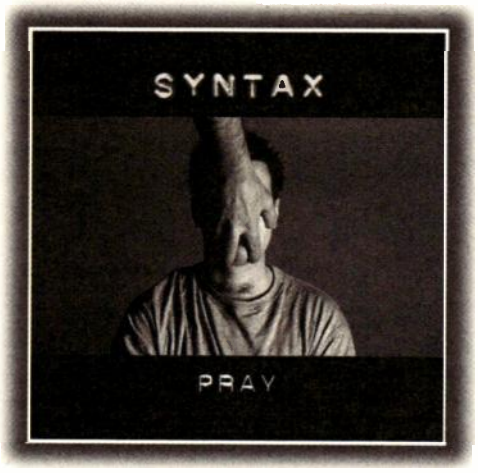
BRING OUT YOUR GOSSIP!

Best contribution this week comes from James Crouchman, via email: "Hello my name is James, I'm from Kings Lynn and I am an usher at my local cinema. Recently, **Beth Orton** came in to watch *Changing Lanes* and I can confirm that she was definitely *not* with **Ryan Adams**. Also, she bought a large Pepsi and some wine gums, then proceeded to hum along to All Saints which was blasting out of the speakers. What this proves I do not know." Thanks, James!

NOW BRING OUT YOUR OWN GOSSIP: Text: 07753 483961
Email: plusones@nme.com

PHOTOGRAPHY: SPLASH/PA/WIRE/RETNA

new singles



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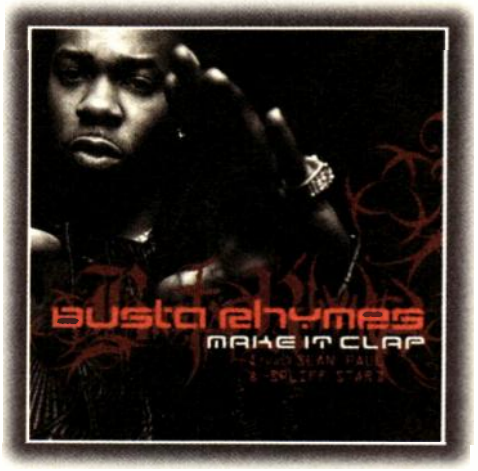
RELEASED 27TH JANUARY

SYNTAX - PRAY

Having filled the dance floors nationwide, electronic vocal band Syntax finally release their eagerly awaited debut single Pray. Available on CD and 2x12" with the CD and 12"2 backed with the excellent Junkie XL remix.

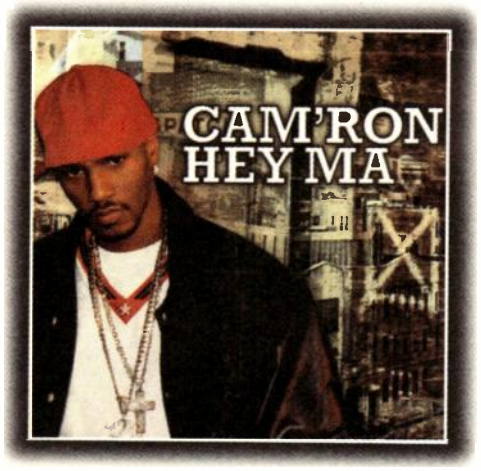


CD
£2.99
CASSETTE £1.49
12" £3.99

RELEASED 27TH JANUARY

BUSTA RHYMES - MAKE IT CLAP

Busta Rhymes kicks off 2003 with his new hip-hop and reggae single Make It Clap which is taken from his superb album It Ain't Safe No More. Featuring a rousing set of vocals from Spliff Star, the track is available on CD and cassette with both featuring the Sean Paul remix.



CD & 12"
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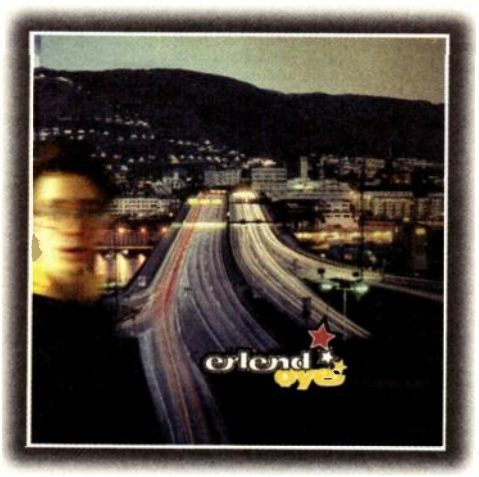
CASSETTE £1.49

RELEASED 27TH JANUARY

CAM'RON - HEY MA

Taken from the album Come Home With Me, Cam'Ron's new track Hey Ma is a full-on winter warmer featuring a sample of The Commodores classic Easy Like Sunday Morning. Available on CD, cassette and 12" all include the bonus track Live My Life plus the CD features the video to Hey Ma.



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RELEASED 27TH JANUARY

ERLEND ØYE - SUDDEN RUSH

Following his two sample 12" releases, Ghost Trains and Symptom Of Disease, Erlend Øye from Kings Of Convenience releases his debut single A Sudden Rush, taken from his highly anticipated album Unrest. Available on CD, 12" and 7" with remixes by electro-house don Ewan Pearson, an acoustic version and the video to Sudden Rush which is directed by Jarvis Cocker.

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THE POLYPHONIC SPREE

HALLELUJAH!

IT'S THE NME AWARDS TOUR 2003

Bridge to an untroubled DeLaughter... with the rest of the similarly euphoric Spree family

Climb in, buckle up and don't forget your robe. Your guide to the touring event of the year starts with the gospel according to The Polyphonic Spree Text: Paul Moody Photography: Andy Fallon

"I can be a raging dick!" roars Tim DeLaughter down a mobile phone line from Dallas which you can only assume the CIA began tapping months ago. "I don't skip along the street laughing and joking every day. I lose it quite a bit. But not so much now. That was more when I was younger."

It's early morning on a crisp winter day and Tim is threading his way through traffic as fast as his gleaming Spree-mobile will allow. Schoolchildren look up from their packed lunches of salt-beef sandwiches and cherry cola to gaze at the figure behind the wheel with the beatific expression and luscious, flowing locks. Could this be their new Religious Studies tutor?

"I maintain that with age comes wisdom," reveals Tim, sounding only slightly like Patrick Swayze's evangelical preacher from *Donnie Darko*. "I met my wife at Junior High and we've been together for 20 years, and I'm always polite to everyone I meet."

It is true to say that in the current pop climate, DeLaughter (pronounced to rhyme with 'daughter') cuts a bizarre figure. After all, it's not often that rock wakes with a clear conscience. Junior doctors may regularly do 80-hour weeks but it's Craig Nicholls who collapses with exhaustion, while Liam Gallagher's idea of 'celebrity boxing' means a fist-fight with members of the Mafia. Yet, as anyone who's heard their debut album 'The Beginning Stages Of...' or witnessed their live shows will testify, The Polyphonic Spree's Prozac-powered hippy god-spell hits a nerve. With a second on the bill slot on the *NME* Awards Tour as DeLaughter's pulpit, the Spree's harmonic rock may just find a way into the hearts of those who prefer their rock stars a whiter shade of pale. And besides, their robes look lovely.

***NME*: To date The Polyphonic Spree have baffled and delighted in equal measure. Should we expect more of the same on the upcoming tour?**

TD: "Oh definitely! Maybe when it's over I'll be able to reflect over it, like, 'Why did you think you could do it?' But I'm learning as I go along just like everyone else. There are a lot of religious overtones, I admit, to The Polyphonic Spree, but I honestly don't know what it all means."

Which of the other bands on the tour will be the easiest to convert to the cause?

"I think people induct themselves. They have to want to be a part of it. After that, it's easy! We've bumped into The Datsuns quite a lot. We always tend to hang out at the Columbia Hotel when we come to England. So they'd be the easiest, I guess. I don't know Interpol at all, so it's hard to say anything about them. I've heard a couple of The Thrills' songs; they seem pretty cool."

Do you believe in the Universal Chord which will bring peace to the planet? If so, what would it sound like?

"It would be so beautiful it would have to be silence. It would be the sound of when the penny drops. That is really what The Polyphonic Spree is there to convey. Even when we were a 12-piece and we'd all start singing, it put chills up and down my spine. That's the effect I want us to have on an audience."

Where are you most looking forward to revisiting?

"I have to say London. Our first show in the UK was at the Monarch *(in Camden)* and there were a lot of people with that look of, 'Come on, impress me' on their faces. But halfway through, when the power went, I started singing on my own without any backing and the place erupted. That was the coolest moment in my life. It brought us all together. It really showed that we had the power to touch people. Also, Edinburgh: that was an incredible night, too."

"There are religious overtones, I admit, but I honestly don't know what it all means" Tim DeLaughter

As a 24-piece it can't be all sweetness and light. Do you envisage any on-the-road bust-ups?

"It's not too difficult. There are sub-groups within the band, so people go off and do their own thing. When I recruit someone I don't look at their personality, I look at what they can bring to the group, which means everybody supplies something individual at the show, which is really what we're all there for."

Have you got any surprises in store?

"Well, it's difficult because we haven't really got the opportunity to do what we would like. We've just played our third annual Christmas party at Fort Worth Zoo and that's more like the thing we'd like to bring out to the UK in the future. It was wild. We had alligators, tigers, hawks flying around the room. We had a ventriloquist and these dancing grandmothers wearing leotards. That's the sort of thing you need to see!"

Was it a religious experience?

"Yeah, you could say that!"

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ALL THIS PLUS THE DATSUNS!

Those essential NME Awards Tour dates in full

The tour kicks off at Dublin Ambassador Theatre on January 24 with **The Datsuns**, **The Beatings** and **The Thrills**. Then, **The Polyphonic Spree** join The Thrills, **Interpol** and The Datsuns at Glasgow Barrowlands (26), Newcastle University Of Northumbria (27), Birmingham Academy (28), Sheffield University (30), Liverpool University (31), Manchester Academy (February 1), Leeds Metropolitan University (3), Nottingham Rock City (4), Norwich UEA (5), Portsmouth Pyramids Centre (7), Cardiff University (8) and London Astoria (9).

PHOTOGRAPHY: JO MCCAUGHEY

Insert inevitable Joy Division comparison here: Interpol (l-r) Carlos, Daniel, Sam and Paul

Daniel: the one with "good band radar"

MEN I

As they prepare for the NME Awards Tour, we offer a glimpse into the lives of the four shadowy men of Interpol

Text: Johnny Davis Photography: Pieter M Van Hattem

NEW YORK STORY PART 1

Nowhere likes Christmas more than New York City. Even the airport has its own quartet of carol singers, dressed in Dickensian bonnets and tails, singing. Last week it snowed and everyone got excited. Next week, it'll snow on Christmas Day and the bookies will pay out. Later on today, Interpol will play the third of three shows at the Bowery Ballroom. It's their favourite place to play in New York, on account of the fact that they can see everyone in the audience and everyone in the audience can see them. All three shows have sold out. They say they could have done more days, but they didn't want to. They get to thinking about The Clash once playing 16 nights in a row at Bond's Casino in Times Square and how weird that would be.

New York likes Interpol. But New York has made Interpol a little the worse for wear. Daniel Kessler (guitar) has been up all night, vomiting blood. Carlos D (bass) has been up all night, too – he went to a party that meant he was still cross-eyed and staring at the ceiling at midday. Sam Fogarino (drums) is a little hungover, but thinks an afternoon beer should fix that and Paul Banks (vocals) is nowhere to be seen, lost to the machinations of a wayward taxi driver.

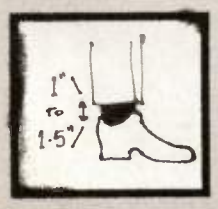
Oh yes, New York likes Interpol. While it took a strange import-export shuffle with the UK for NYC to finally get to grips with its other great musical triumphs, The Strokes and electroclash (one US music mag's end-of-year special reads like an *NME* from 2001 – 'Band Of The Year: The Strokes!'), it got Interpol right away. The gothic grandeur of their debut album 'Turn On The Bright Lights' has been *the* hipsters' choice for the last couple of months here, and it has doomily notched up impressive sales of 70,000 without, shall we say, the leg-up of a Vines-style discount sticker. "It's an absolute phenomenon for a debut album on a little indie label," says Daniel Kessler.

The bar at the Bowery before Interpol's show is also sort of amazing. It's like Trash in London. If Trash operated a 'Models Only' door policy. The music of the "Liverpool/Manchester thing of the early-'80s" might be in Interpol's blood but its clothes are not on their fans' backs. *NME* is happy to report there's no revival for the grey mackintosh, rosary beads, Studio Line gel or the nylon legging in sight. Interpol fans – get this – are all studded belts, feather cuts, skinny ties, layered T-shirts and Marc Jacobs.

Interpol come onstage puffing on fags, looking pissed off – which is how they look best. It's serious music, and the suits help to heap on the drama; if they were larking about in tracksuits and baseball caps, it would be a little hard to take.

HOW TO DRESS BY INTERPOL

- EVERYTHING SHOULD BE FITTED. NOTHING SHOULD BE BAGGY. THIS INCLUDES SHIRTS
- WEAR 1960S HAND-ME-DOWN SUITS – THE JACKETS WILL BE FINE, THE TROUSERS WILL BE TOO WIDE AND NEED TAILORING
- YOU'LL ALWAYS FEEL GOOD IN A WHITE SHIRT AND A BLACK TIE. IT'S A CLASSIC
- MODERN TIES ARE TOO FAT, TOO LONG AND TOO BRIGHT
- MERC TROUSERS ARE ESSENTIAL
- FIND A GOOD TAILOR
- ALAIN DELON ALWAYS GOT IT RIGHT
- IT'S HARD TO FIND A GOOD TAILOR IN NEW YORK CITY
- LEAVE A GAP OF BETWEEN ONE AND ONE AND A HALF INCHES BETWEEN THE BOTTOM OF THE TROUSER AND THE SHOE
- ABSOLUTELY NO TRAINERS
- YOU COULD DO WORSE THAN TO BUY YOURSELF A SEWING MACHINE



DREW BARRYMO

"Drew and Fabrizio. Wow. We've really arrived" Sam Fogarino

N BLACK

BIOGRAPHY PART 1

They say you can tell everything about a person by their shoes. Wisdom has it that it was a pair of shoes that bought Interpol together, and it's true. It was a pair of six-hole Dr Martens that did the job.

It happened back when Daniel Kessler was in his final year at New York University. He was doing French and Cinema, which tells you why he likes French cinema star Alain Delon so much. Anyway, he wanted to form a band. He'd wanted to for ages. But, despite New York being a great place for bands to play, trying to find suitable people wasn't easy.

Oh, there'd been auditions. Hateful things where people would turn up and want to 'make it a bit punky' or copy the Beastie Boys. That wouldn't do at all. So Daniel stopped looking for people by musical criteria and started to look out for other things, reference points that meant he might be able to find like-minded souls. The way he looked at it, the world divided into two types of people: Smiths fans and Cure fans. You couldn't be both. Smiths fans and Cure fans hated each other. And Daniel was a Smiths fan. No two ways about that. That's when he spotted Carlos' DMs.

Carlos was doing his philosophy degree. He hadn't been in New York long and he hadn't really found too many friends. But he had a killer pair of shoes. Daniel, being a bit backward in coming forward, not, as he puts it, being the kind of guy who'd "see a girl at a bar and try out some moves on her", thought it was worth a shot.

"Nice shoes," he said.

"Thanks," said Carlos.

"What kind of music are you into?" asked Daniel.

"Oh, The Cure," said Carlos.

BIOGRAPHY PART 2

Today, now that the strangers in Interpol are all good friends, they say that Daniel Kessler had "good band radar". After meeting Carlos halfway over The Cure, Daniel continued on his mission to form a band based on reference points and "the right vibes". He'd met Paul Banks a few years before, in France where they both studied for a time. He remembered him as striking, and possessed of a wilful sense of what he wanted from life. When Daniel literally bumped into Paul in the street in New York, and found out he was trying to get some songs released, he started pestering. Paul wasn't so sure he wanted to be in a band. He wanted to be a singer-songwriter, like Jeff Buckley. Or a male Cat Power. But Daniel helped him change his mind.

Sam already knew Daniel because he used to sell records on a label Daniel did some work for in his shop, a hip vintage clothing store in the hip Williamsburg area of Brooklyn. They got on, and Sam used to look forward to Daniel calling him, trying to persuade him to stock more of his records. Sam was the drummer in a band. They were called the Ton Ups and Sam thought they were awful. One day Interpol Mark 1 were booked to play in a place called the Charleston Pizza Palace near Sam's house. Sam went down to see them with his wife. They shared the stage with one of those blow-up Miller beer bottles. Sam finished his beer and left, thinking they were so-so. Until Daniel helped him change his mind.

A NEUROTIC BAND NEEDS NEUROTIC FANS

Carlos: "I've actually compiled a list of obsessive, neurotic fans. And we've recently – what's the word? Inaugurated, inducted? We've *inducted* a new neurotic fan, just, like, yesterday."

Paul: "Lego Girl. That's her name. She sells Lego in a mall. She's really young."

Carlos: "She waited seven hours for two shows. Without a ticket. I don't know what her parents were doing. She was out on the street for seven hours."

Sam: "Then we have Gerbil Boy, *Children Of The Corn* Girl..."

Paul: "As far as *Children Of The Corn* Girl goes, you can't mention the city she's from. Because she *will* read this."

Carlos: "I won't even say what country she's from. She followed us for four days and unfortunately I was the object of her attention. I mean, she freaked everyone out during the show. Didn't she look kind of pissed? Or like she was plotting to kill each member of the band?"

Paul: "We don't have one as good as Idlewild. The guy from Idlewild had a woman in the front of his show pulling apart a doll that had a shirt with his name on it. He looked up during the show and she started ripping the arms and legs off it. Right in front of the guy."

ORE AND FABRIZIO MORETTI

Drew Barrymore and Fabrizio Moretti come to Interpol's dressing room after the show, to say "well done". People play with Fabrizio's newly-cropped hair. Drew says the show was "awesome" and "neat". Fabrizio drinks bottled beer.

Sam stands around in the corridor and plays with his grass pipe. "Drew and Fabrizio," he says. "Wow. We've really arrived." He's only joking. Someone says Fabrizio looks more handsome with short hair.

NEW YORK STORY PART 2

Of course Interpol *do* sound like Joy Division. In the bits and pieces of press they've done in the UK already, it's become the thing to refer to this as 'the inevitable Joy Division comparisons'. But it's not inevitable, it's completely unavoidable. It would be like talking about Lou Reed and not mentioning New York. It's part of them. Paul's deathly voice is the most disconnected sound in pop since Ian Curtis' cold monotone, and Interpol's swathes of keyboard wash recall the tottering doom of Joy Division's 'Day Of The Lords' or 'Twenty Four Hours'. Industrial song titles like 'Obstacle 1', 'PDA' and 'Obstacle 2' belong to the Factory years, too, where songs were named like bland products, products to be consumed and disregarded. Elsewhere, Interpol sound like other great bands of the past. 'Obstacle 1''s opening salvo of stabbing guitar is from Television's 'Marquee Moon', and the music to 'Say Hello to The Angels' is The Smiths' 'This Charming Man' Xeroxed. It doesn't matter. What matters is that there's a place for Interpol right now. This good-looking, smart and smartly dressed group of boys to slide right in next to the shabby abandon of The Strokes. This year, a band of earnest young men name-checking philosophers and singing about suicide will do very nicely, thank you. This right band/right timeness isn't lost on Daniel Kessler.

"We've been around since 1998 and we've paid our dues," he says, perched on the comfy chair in the foyer of the well-to-do W hotel the day after the gig (yes, he's got his suit on; no tie, though). "If we'd put out a record a few years ago, you probably wouldn't have heard of us. And it's almost like your parents telling you to be patient. It gave us time to become comfortable as a band. Maybe if it all happens too soon you become vulnerable. Now we're guarded."

In a way, you waited for the world to swing round to your way of thinking. New York got cool again.

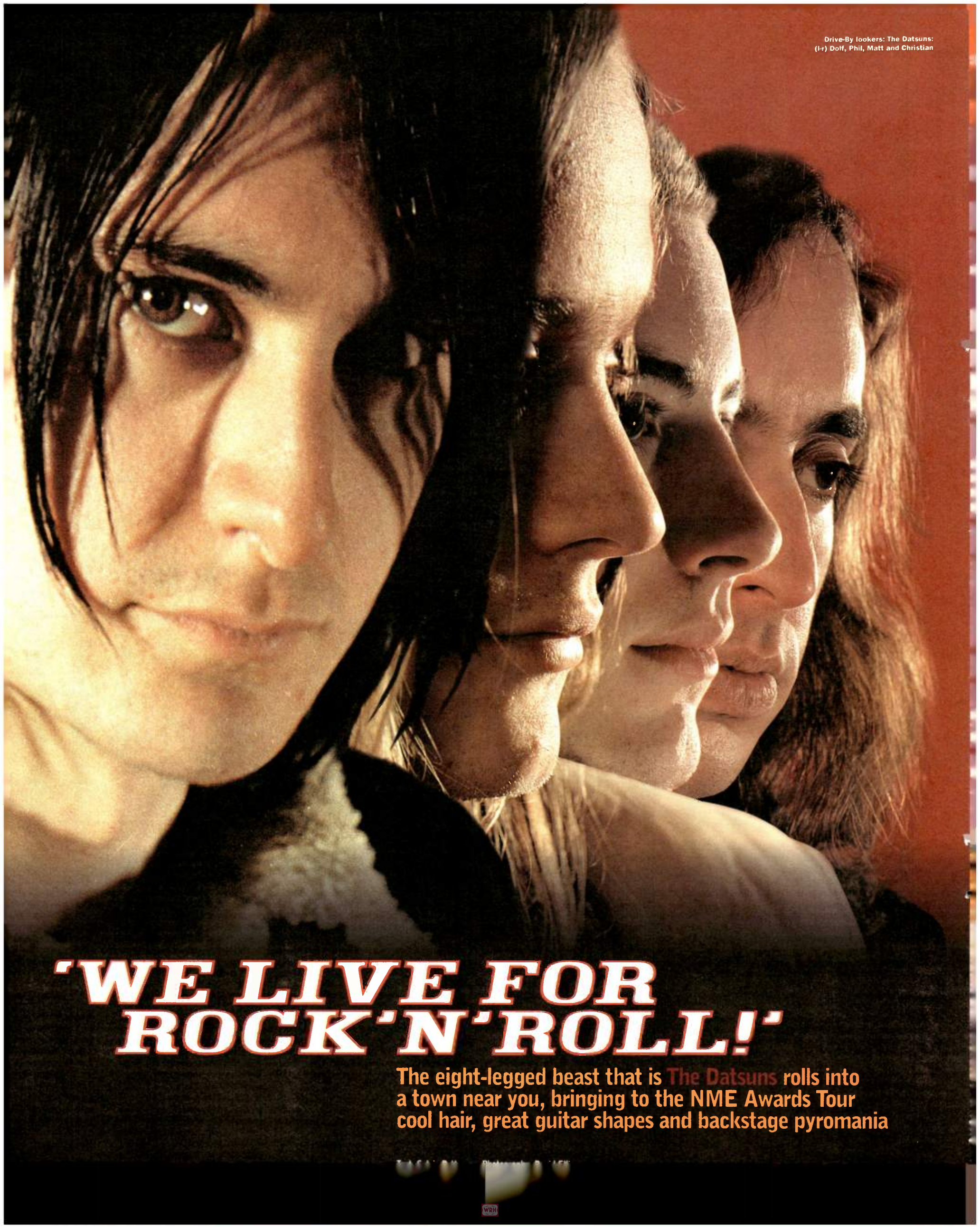
"Well, I believe if you play good songs and play good shows then good things will happen. I never expected it to come easy."

"We've paid our dues. If we'd put out a record a few years ago you probably wouldn't have heard of us" **Daniel Kessler**

See next week's *NME* for an Interpol live report from Detroit

GET YOUR CLICKS HERE!
CHECK OUT THE VIDEO FOR INTERPOL'S 'PDA' ON *NME.COM* NOW

PHOTOGRAPHY: LR/ANDY WILLSHER



Drive-By lookers: The Datsuns: (l-r) Dolf, Phil, Matt and Christian

'WE LIVE FOR ROCK'N'ROLL!'

The eight-legged beast that is The Datsuns rolls into a town near you, bringing to the NME Awards Tour cool hair, great guitar shapes and backstage pyromania

"I lost my virginity," shrieks Courtney Love, "on the second floor!"

The Datsuns don't know where to look, but it's somewhere near the vagrant cleavage of the sauced-up US superstar. Strewn across the lounge of the Columbia Hotel – for decades now, the London home of post-show rock'n'roll bedlam – The Datsuns are staring upwards at rock's premier demented banshee howling on top of a table. She's 'singing' something by Cheap Trick. Bawling about how The Datsuns are great, "but I can do it better!" Squawking about how she wants to meet Dolf. "Well," says Dolf, "she can come over here!" That was last night, and today, inside their permanent house-on-wheels – the tourbus they've used on three British tours in four months – they're chortling over her "plastic surgery, maaan!" and the lunacy of this seismic event. Until, that is, *NME* switches the tape recorder on.

So. Courtney Love came to your show and shouted about losing her virginity...

Phil, guitar, 21, the one with The Legs: "Well, yeah, I guess so but I guess we shouldn't speak about it... *(Much cajoling ensues)* Well, of course it was weird! I thought, 'I don't even know you but you're telling me this...'"

Dolf, vocals/bass, 23, ink-haired rock'n'roll hunk: "Honestly, I'd rather hang out with my friends! All we have to say is she does live up to the stereotype."

Come along, chaps, it must've been a proper rawk thrill?

Phil: "No. I'm not a fan of her stuff so I couldn't care less, really. But don't fucking write that! Aw maaaan... we can't talk about this because it's just gonna get bad fucking shit going down!"

Cobblers. It's just funny, 'dudes', that's all it is.

Dolf *"(Perking up)* I know, I know, it's great. And I love it! But I'm not going to give you a juicy quote about how atrocious Courtney Love's behaviour was last night..."

Funny bunch, The Datsuns: both carefree, genial dude-rock revellers and a deeply self-conscious four-way force-field, highly suspicious of the global media. Sitting in sheepskin jackets round the table of a motorway-style café in mid-town Manchester (soft drinks all round, no fags whatsoever), the world's most straightforward gonk-rock gang-of-four from 1975 are contemplating the source of their cynicism, or what they term "realism".

"You go into this," muses Dolf, all burning, blackest, soul-boy's eyes, "thinking, 'If I just tell the truth, be myself, then our true selves will shine through and everyone will understand us.' But it always gets quoted out of context, every single time. So I'm a little bit more guarded these days. Often, it looks like we're really reactionary about somebody or something we just don't care about. I'm more likely just to give a ridiculous interview these days as opposed to something totally heartfelt. We've been burned!"

"So," nods Christian, guitar, 28, the little fella whose youth was blighted by toxoplasmosis (a glandular fever-like illness), "we try to make interviews as cynical and boring as possible. We have a reputation for it!"

Less than one year of moderate, Jack White-approved success and The Datsuns are skewed already by the duplicitous handmaiden of fame. "We're good," notes Dolf, "at taking the piss out of ourselves before others do."

To those who deem their hair-flailin', fiery-lickin', plank-spankin' denim-decked cavalcade a retro pastiche too far, they simply grin their heads off and think: d'you think we hadn't noticed?! They're good at taking the piss out of others, too, deeming your correspondent's voice the "spit" of Bugs Bunny. "Here," chirps Dolf, picking up one of four plectrums he's placed on the table (one stolen from the Foo Fighters), "we could have your name on one side... 'Warner Brothers' on the other. 'Yibbe-yibbe... that's all folks!'"

Last night, at London's Astoria, The Datsuns did what The Datsuns do best: pretended to be AC/DC, went gonzo 'mutha' berserkoid, and the crowd went pogo-psychotic. The biggest show they've played in their six-year history, they're both veterans and moon-eyed novices.

"These days we have to get," marvels Dolf, "a lighting guy!" Dolf hurled himself across the stage and landed face-own on his guitar. Phil, wearing a pair of white jeans plucked from the rail of Valhalla, climbed a 15-foot speaker stack and leapt off the top, proving himself a) an unassailable goon-rock shape-shifter and b) official owner of The Greatest Legs Anywhere In Rawk Today. A woman in the audience, transfixed by his length of limb, shouted, for quite some time: "White trouser dude!"

They're a good laugh, The Datsuns, and take to the boards again this month on the *NME* Awards Tour (appearing alongside The Polyphonic Spree, whose cassocks they may set fire to).

You have a new name, Phil, and it's White Trouser Dude.

Christian: "Hurgh! That is your name from now on!"

Phil: "We're not talking about my legs... *(Runs away for 'juice', like a total girl).*"

What do you think about when you're flying through the air?

Dolf: "You're just lost in the music. It's, 'This feels great just to do something stupid!' We go onstage and it's just... banzai! Fuck it! We're just four young dudes and we get onstage and we do stupid shit."

"We're good at taking the piss out of ourselves before others do" Dolf

Christian: "And everyone goes, 'Yeeeah!' and we go, 'Dngngngn.... Goodnight! Let's party!'"

Six years since their inception in tiny-town Cambridge, New Zealand, The Datsuns remain a simple concept, simply played, their simple mission to detonate reality through the good-time caper of losing your mind to the sound of the 1970s. Six years of touring, the last two permanently, round the world, and The Datsuns are not mad, exhausted or Craig Nicholls. Born to boogie, invincibly, it was either that or become pyromaniac social terrorists and occasional mammal murderers.

"In a conservative, rural town," says Dolf, "people have weird fun. Kids are so fucking bored they do stupid shit to keep themselves entertained. Smoking pot. Lowering and racing cars. Smashing up people's letterboxes. Putting a dead cat in the cat-flap. Throwing lemons on people's roofs."

Phil: "Putting a hose-pipe through your neighbour's letterbox."

Dolf: "He *(Matt)* used to blow shit up all the time. He's Merlin!"

Matt, 21, is the drummer and therefore the sort of person who pours lighter fuel into his fist and sets fire to his hand, for a laugh.

Matt: "I was the stunt co-ordinator for the explosives! Making sure no-one hurt themselves!"

Phil: "Me and Dolf married and we lived together and Matt was our next-door neighbour, that's how we met. He used to make these bombs and bury them in our front lawn and then run away. We'd come out, and boooom! There were wars, firing eggs and throwing shit and dead cats and everything."

Matt: "What some people used to do was... you know how people have goats outside their house sometimes? Chained up? They'd get the chain and put it on the back of their car and just drag it along."

Dolf: "So you'd have this goat and on one side it would look normal and on the other it would be a skeleton. A friend of ours used to set fire to baby chickens. Put them in oil and light them. What a wanker! In this supposedly normal world of small-town life, it's normal to torture animals and shoot shit up and be an asshole. But there's nothing different about Cambridge than any other small town in the world. And we've always been the kind of people who didn't find anything like that amusing or cool, and so music was what we decided to do."

The Datsuns are, of course, 'choochters' (country-folk, in Scottish), island dwellers at the edge of the universe with the yearnings of the culturally bereft. Dolf, beyond the imp-sex onstage cartoon, is a fairly serious young man, obsessional over band-related details, refuses to allow The Datsuns to be photographed in any "contrived" way and scribbles lyrics, constantly, in a ring-bound notebook. He's also been seen round the venues of London with his hands down the back of the trousers of Carrie Von Bondie. He is 4-Real, means-it-man and has a degree in psychology and sociology.

"My thing is, I really like people," he muses, piling up the plectrums, "and trying to understand the way people... are. And sometimes you're stupid enough, or intelligent enough, to just do the minimum and get your degree. I spent way more time on the band."

Matt, meanwhile, completed a gas fitter's apprenticeship, Phil played squash to Olympic athlete standard and rode horses bareback, and Christian almost has a degree but left two papers short "because I had to go an' play rock'n'roll with this psychology mate". He studied the history of classical music.

Christian: "One paper was the history of rock'n'roll, and I aced that paper. Whooo! I was like the teachers' pet. Passed them without even turning up."

Your real name, Dolf, is Rudolf. That's a bit weird.

Dolf: "Why?"

Because you're named after a bloody reindeer, that's why.

Christian: "What's wrong with that?!"

Well... it's totally ridiculous!

Dolf: "Well, great! Some people's name is... Dostoyevsky! How ridiculous is that?! One of the most seriously individuals...."

If you came from Manchester and you were called Rudolf, you would get your head kicked in.

Dolf: "Hey! Well, that's the surprise... I'm not! Kids can give you shit for your name but that happens with anyone. Like... Phil. Phil McCrackin."

And your brother's called Igor.

Dolf: "*(Corrects pronunciation)* Ee-gor."

Pthrt! *NME*'s never met anyone called Rudolf or Ee-gor ever!

Dolf: "Why not? It's a Russian name! There's probably more people called... what's a Chinese name? Mr Woo..."

Matt: "Sum Yung Boy."

Dolf: "Well, I just think it's irrelevant! To talk about things like that!"

That's enough 'irrelevance' with The Datsuns, then.

Today, in Manchester, Dolf De Datsun went to a record shop and bought Love's 'Forever Changes', a compilation of Al Green classics, something rawk from 1996 which sounds like 1968 and the latest Supergrass LP, mainly because some of it sounds like T.Rex. Earlier, on the bus, he fiddled with the stereo/video/game console, couldn't get it to work and declared: "If this was the '70s, there would be 'on' and 'volume'!" The Datsuns are also classic-pop fanatics; from The Beatles to Abba to Olivia Newton-John. Right now, inside the student union bar, we're talking about their – and much of their generation's – obsession with the past, about the new rock revolution, about why it might be that every band from the new generation sounds like something from a previous generation.

Dolf: "Nothing belongs to an era, it's either good or it's bad. And my version of good happens to not be something that sounds like today. But it's not even reactionary. It's just this is what we like, so we do it."

Matt: *"(Setting fire to his hand)* Somebody, about a year ago, invented a wormhole back to the '70s."

It would never cross your mind to be... ground-breaking? Original? Create the dawn of the absolute new?

Dolf: "To me, a lot of people who try so hard to be original and ground-breaking come off as fucking lame and a rip-off of something else anyway. We're more concentrated about having fun and living for rock'n'roll and writing good songs that make us excited. That's all we're in it for."

You've no desire to... progress? Take this crazy thang forward?

Dolf: "Well, who says you should progress? Nature? If you look at the evolution of man, is that such a good thing? It's all debatable. The world is a grey area. Who's to say we *are* evolving? We might be devolving. People can say it's old but who cares? To me it's not necessarily music from the olden days. A lot of the bands that inspire us only started about five years ago. To me it's not, 'That's a great riff, it's just like 1974!', it's just, 'That's a great guitar sound!' That's all it is. *(Waves a hand at the speaker overhead)* I mean, this is New Order, and it sounds like New Order from the 1980s, so is it that bad? Do they suck because they're just doing the

CONTINUES OVER

NEW ZEALAND: HOTBED OF GARAGE ROCK

Garage rock has always been about reacting against your **surroundings. It follows, then, that New Zealand** -- **a country forever trapped in** 1953 -- **should have produced so many great bands. Long before The Datsuns were born, their parents** were **probably getting down to** the **sound of Ray Columbus & The Invaders or The La De Das. The** latter were New Zealand**'s answer** to **the Stones and** their **'66 single 'How Is The Air Up There?' is** a mighty **chunk of vitriolic** garage-fuzz.

While groups like The Scavengers and Enemy took their inspiration **from 1977-model punk,** the tiny **town of Dunedin was put on the indie map in the '80s** through **the efforts of The Clean, The Chills, The Bats and The Verlaines. These bands were more indie-art than garage stomp,** but **their hard drinking and reliance on the definite article when naming their groups adhered to the key traditions of Kiwi rock.**

Mid-**'90s** teen-punks **Nothing At All** you know – they became **The D4**, inspiring the scuzzy **Slavetrader**, female-fronted **Five Car Pile Up**, **'7**0s rock-worshipping **The Rock And Roll Machine**, Datsuns pals **The Bloody Souls and the positively cro-magnon WWTV. There must be something in** the **water, even if it does go down the plughole** the wrong **way.**

Pat Long

THE DATSUNS

FROM PREVIOUS PAGE

thing they used to do 20 years ago?"

Of course not, they invented the sound of New Order, they can do what they like with it. And they were Joy Division, ferrchrissakes! Which was nothing like anything that had come before. Isn't that what we should expect?

Dolf: "Well, to me, it's just about songs! You're in a band to make yourself happy, not change the universe."

Don't you ever yearn to hear a voice-of-your-own-generation? Someone with something incredible and inspiring to say? This is supposed to be a revolution!

Dolf: "But if you hear that from someone, don't you think it's just an angle? Contrived? Everything's media these days. I don't read interviews. I listen to music."

The Datsuns are, of course, bullet-proof through years of being "given shit" for the cut of their fringes and their flare-bottomed breeks. "And now," grins Dolf, "it seems to be in fashion."

Phil: "And it'll go out of fashion just as quickly."

Dolf: "And we'll be Luddites again. It'll be, 'You guys are, like, *so* last year!'"

Well, you have written a song called 'You Build Me Up (To Bring Me Down)'.

Matt: "*(Setting fire to his hand) Ah.*"

How come world's going bonkers to the sound of the fiery lick?

Dolf: "It's just the raw energy of rock'n'roll! See, there's been bands in the last 30 years playing music like this all the time, it's just you didn't hear about it because it wasn't cool. And all of a sudden it's new and vital and good and a solution to humdrum indie rock and Britpop and drum'n'bass and whatever, and maybe it is. And whatever it is, we're here to do it."

Matt: "If the media says there's gonna be a rock revival, then there is."

Maybe it's all *mind control.*

Dolf: "Maybe! The music press is still very strong. Especially here in the UK. There's a reason why we've sold X amount of records here and X amount of records less in France, right next door. If you exaggerate things enough, people will believe it. We're cynical kids; we take everything with a grain of salt."

"You're in a band to make yourself happy, not change the universe" Dolf

Look at MTV2 – they had a *Bands Beginning With 'The' Weekend...*

Dolf: "Yeah! And there's thousands of bands! But you do have a choice. Your choice is go down to your local record store and go out and look for it. Be intelligent enough to know that the shit you read about and see on TV is not everything. The thing with us is, we're used to driving four hours to play to 30 people who don't care, because we love what we do. Things don't need to be popular to be good. And things don't need to be bad just because they're popular. *(Laughs)* This is getting pretty deep now. We're supposed to be a superficial band! We're cynical and shallow young men, we don't really care about anything!"

Do you care about the forthcoming World War III?

Dolf: "Pff... how many World Wars have their been since World War II? Probably fucking half a dozen! But they don't call them World Wars any more, they call them peace-keeping missions!"

Matt: "It's a war on terrorism. They're only blowing up terrorists."

Dolf: "Exactly! It's no 'us' versus 'them', it's the good guys versus the terrorists."

The Datsuns, inconceivably, appear to be unaware of the possibility of several million Middle Eastern citizens being bombed into oblivion, and neither do they particularly care.

"It's fucked up already, dude," notes Matt, cheerily. For the band who most embody CND-patches-on-jeans, there are no CND patches on their jeans. Ultimately, this is definitely *not* the 1970s.

Don't you ever think, "We're all playing air guitar while the world blows up"?

Matt: "Well, what shall we do? Sit and home and just... bite our nails and fear the world is gonna explode? What's the fucking point in that?"

Is the glass half-full or half-empty?

Dolf: "It's *always* half-full!"

Nick from Queens Of The Stone Age says: "The glass *is* half empty. I just think, 'This one's almost through, I'm gonna have to get another one soon.'"

Dolf: "*(Bamboozled)* Well, your interview has been so existential and we've chosen to answer with the positive! Y'know, I think we've learned to live in ridiculous times. And maybe we're just trying to delay the inevitable for five minutes. You might as well try to have as much of a good time as you can. And be the best person you can be in the world. Now... we've gotta go play some rock'n'roll music!"

And they're off, bounding through the bar, hair-in-the-air, without a care in the exploding world, into yet another night of flame-axe lickage in the name of staying – for however long they can – alive: Rudolf, White Trouser Dude and Merlin The-Drummer-On-Fire. Gabba-gabba. Yibbe-yibbe. And that really *is* all, folks.

THE SHAPE OF THINGS TO COME

Essential Datsun moves to look out for

1 Valhalla-trousered Phil climbing a 15-foot speaker stack and jumping off

2 Dolf leaping across the stage and landing face-first on his guitar

3 People in general hanging from the rafters

4 All-out hair-flying, fiery-lickin', plank-spankin' mayhem

5 Phil 'international squash champion''s Spinal Tap-style backbend

"It feels great just to do something stupid... we're just four young dudes; we get onstage and do stupid shit"
Dolf on The Datsuns' insane rock poses

GET YOUR CLICKS HERE!
TO SEE THE VIDEO FOR THE DATSUNS' NEW SINGLE 'HARMONIC GENERATOR' ON *NME.COM* NOW

new singles

2xCD £1.99
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RELEASED 27TH JANUARY

EASYWORLD - JUNKIES
Junkies is the fourth single to be taken from Easyworld's impressive debut album, This Is Where I Stand, available on 2xCD and 7". CD1 features bonus track Me and the You & Me video. CD2 features live acoustic performances of Demons, People Who Don't Climb Ladders and the Junkies video.

buy now: www.hmv.co.uk

CD £1.99
7" 99p

RELEASED 27TH JANUARY

LONGVIEW - NOWHERE
Manchester fourpiece Longview release Nowhere, the follow up to their critically acclaimed Further and When You Sleep EPs. Available on CD and limited numbered 7" backed by bonus tracks Just Came Too Late and Feel The Same.
"A shortcut through the charts seems imminent." NME

Titles and prices are subject to availability while stocks last at participating stores/on-line.

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THE FIREWORKS NIGHT

FEBRUARY 4

ASTORIA, LONDON

STARSAILOR James Walsh on the fresh batch of songs they'll be airing

Starsailor get ready to get heavy

Starsailor's second album is now in the bag, with a little help from '60s super-producer Phil Spector, and they return a tougher, leaner outfit.

"The new songs... people will be surprised," says frontman James Walsh. "There's going to be at least three from the new album at the show. They're quite a departure from what we usually do – heavier, uplifting. We have great confidence now as songwriters."

Here's what to expect:

FOUR TO THE FLOOR

"We wanted to write an indie disco classic. We want it to become a staple at indie nights for the next ten years – like 'Been Caught Stealing' by Jane's Addiction or 'I Am The Resurrection'."

SILENCE IS EASY

"This is a song we started playing at festivals in the summer and it keeps getting better every time we play it. Now it's evolved as a song. Working with Phil Spector on it helped it grow."

WHO'LL BE ON TONIGHT'S GUESTLIST?

Peter Kay
Vernon Kay
Tess Daley
Cat Deeley
The Libertines
Edith Bowman
Ant + 1
Dec + 1
Chris Martin + 1
Phil Spector
Sean Hughes
Phill Jupitus
Ray Davies + 1

BRING MY LOVE

"Our A&R man describes this as Scott Walker-sounding which is quite a compliment."

James adds: "We're really excited about playing the *NME* shows, it'll be another chance to showcase the new songs. It was great to play them at the hometown show *(in Warrington, before Christmas)*, but it'll be nice to see what reaction we get from a tougher audience."

Paul McNamee

THE 22-20s What's all the fuss about?

Did someone see something rush past? Oh, don't worry, it's just the entire music business plunging headlong after the unsigned 22-20s – the most hotly-pursued British band of the last decade.

A three-piece from Lincoln centred around the songwriting talent of their 18-year-old frontman and guitarist Martin Trimble, The 22-20s have it all. Named after a song – '22-20 Blues' – by misanthropic blues legend Skip James, their skill lies in the way they use the blues as a mere foundation for tough, uncompromising songwriting. Similar to but less cute than The White Stripes, and with a lyrical content astonishingly heavy for a band so young, they'll be touring the UK until February 4. The second you hear them, you'll realise exactly why the music biz has gone mad for them.

Eddie Smack

HOPE OF THE STATES What are they on?

Named after a damning study of America's mental healthcare system in the 1940s, Hope Of The States are the weirdest band to emerge from UK suburbia in ages. Taking their starting point from Sigur Rós, Godspeed! and obscure movie soundtracks, this Chichester-based, unsigned eight-piece (six musicians, two projectionists) use military marching band rhythms as a springboard to spiralling, Mercury Rev-like epics.

Intellectual, political and hugely ambitious, when *NME* asked what they were on, HOTS mainman and visionary Sam Herlihy replied: "The top of a burning mountain, throwing rocks." Respect.

Imran Ahmed

KEEPING IT TIGHT NIGHT

FEBRUARY 5

ASTORIA, LONDON

NAS The rappers' rapper

Nasir Jones' first UK gig in six years is a must-see. But how will it compare to these nights from *NME*'s back pages?

THE TEN WILDEST UK HIP-HOP GIGS... EVER*

1 LL COOL J, PUBLIC ENEMY, ERIC B & RAKIM

Hammersmith Odeon, 1987

A dream triple bill. Rakim blazes up the stage with existential Nation Of Islam rhymes and Public Enemy make their British debut with militant pro-Black Power rhetoric and dizzying hip-hop noise. Unfortunately for LL Cool J, 'I Need Love' doesn't go down too well with the amped-up audience. He gets booed.

2 DR DRE AND SNOOP DOGGY DOGG

Brixton Academy, 1994

Apart from the minor incident with CS gas at the door, it's a festival of colour and an impromptu fashion parade. Everyone wants to see Snoop Dogg, who has a murder case pending. He doesn't disappoint.

3 DMX

Stratford Rex, 2001

With personalised dog barks and a sackload of dark hip-hop hits, DMX gains the much-coveted crown of the new-school rapper to beat; skills, flow, and brutal beats.

4 RUN-DMC

Hammersmith Odeon, 1987

Another great bill with LL Cool J, Whodini and the Beastie Boys, but no-one tops Run-DMC's synthesis of rock riffs, B-Boy braggadocio and minimalist beats.

5 BUSTA RHYMES

Kentish Town Forum, 1996

Rhymes is in the vicinity, but the promoter hasn't got him a work visa. When the audience find out, mayhem ensues...

6 KRS-ONE/BOOGIE DOWN PRODUCTIONS

Brixton Academy 1996

Blastmaster KRS-One serves up hits and selections from 'Return Of The Boom Bap' to the most peaceful, multi-cultural crowd ever seen at any gig, hip-hop or otherwise.

7 ONYX

Hammersmith Palais 1993

While Onyx perfect grimy hardcore styles onstage, outside, punters who can't get in smash up shops and have running battles with the police.

8 BEASTIE BOYS

Brixton Academy 1988

Beer, beer and more beer, scantly-clad women in cages, a giant penis and monstrous Rick Rubin productions, cut up by DJ Hurricane.

9 SCHOOLLY D

Astoria 1986

Thrill-seekers come in search of danger. After all, Schoolly D has just invented a murderous new strain of gangsta rap. Instead, they get block rockin' sub-bass and Schoolly asking 'PSK (What Does It Mean?)'.

10 WU-TANG CLAN

Kentish Town Forum, 1994

A total shock to the system. Nine, we repeat, nine Staten Island MCs stalk the stage, including Ghostface Killah in a death mask. Incredible rhyme exchanges, RZA beats, and strange kung fu interludes add up to a total sensory experience.

Dele Fadele

* Sorry, haters, we know they're all in London. US rappers hardly ever tour the UK.

Prince Nasir... heavyweight rap champion of the world

FALLACY & FUSION/PANJABI MC/BLAK TWANG

Your guide to Nas' support on the night

Name: Fallacy
Sounds like: the most exciting British hip-hop vocalist for a generation
Need to know: Fallacy told us he feels "unchallenged" by supporting Nas. Miaow

Name: Panjabi MC
Sounds like: Bollywood meets Westwood
Need to know: Excellent re-released single 'Mundian To Bach Ke' has been tearing up the underground for four years

Name: Blak Twang
Sounds like: Energetic, vital Brit-hop pop
Need to know: 'Kik Off' was the most played song during last year's World Cup 2002 coverage on TV

PHOTOGRAPHY: PENNIE SMITH/PIETER M VAN HATTEM/JAMES LOOKER/JOE PLIMMER/RETNA/REX/LFI

THE EU-APPROVED FANCY DRESS NIGHT

FEBRUARY 6

ASTORIA, LONDON

THE SOUNDTRACK OF OUR LIVES

Is that Gucci, darling?: TSOOL display their sartorial elegance

Uniforms are so in right now. You'd think The Soundtrack Of Our Lives would have picked up that tip from their mates The Hives. Nope, these particular Swedes still look like a gang fight involving Roxette, Mercury Rev and a large brown bear. They also make the kind of gigantic, swirling, pounding rock music that makes Oasis sound demure. Which may be why Liam called them "one of the most mega bands around" and Noel labelled last year's 'Behind The Music' "the best album in the last six years", before taking them out on tour last year.

They blew America away, snagging a Best Alternative Album nomination at the Grammys and thousands of fans who can't quite believe such a thumping psychedelic noise could come out of six geezers who look like *that*.

Still not convinced? Come down on Thursday. As Ebbot (the beardy one) says: "Right now we're absolutely the best."

Simon Lewis

IKARA COLT

Why Trash's Erol Alkan loves Ikara Colt

"This song 'Don't They Know' off the 'Basic Construction' EP... that is the best British alternative guitar song I've heard for ages. It's amazing, brilliant – it sounds like 'Paranoid' by Black Sabbath. Actually I'll play it for you now... oh, it's downstairs. I'll get it later. British guitar music is still languishing a bit, apart from your more sedate things, but it's a completely fearless track. It blew my mind. I kind of know them as well so it's a bit weird that people I know did such a fucking brilliant track."

Alex Needham

THE RAVEONETTES

Sharin Foo – the new Debbie Harry!

Harry and Foo: perhaps Sharin the same stylist

She's blonde, beautiful and a punk rock ice queen. No wonder The Raveonettes' Sharin Foo is being called the new Debbie Harry. Even Blondie's old producer Richard Gottehrer says she "takes me back to the great days of the punk revolution in New York City". Intrigued? Then get down on Thursday, squint, ignore the fact that all the songs are in B flat minor and that she's Danish. You'll be experiencing the unique thrill of Debbie in her punk prime. Bargain!

Simon Lewis

LADYTRON ...on their uniforms

Danny Hunt (guitar): "Our uniforms are completely a utility thing. We think our performance is enhanced if we don't have to worry about what clothes we're wearing. What are they made out of? Asbestos *(Um, possibly not true – Dangerous Chemicals Ed)*. They're very, very warm. Too warm, in fact. We've got four sets – black, green, white and red – so if they get sweaty, we've always got a back-up. We have other matching stuff but we spent quite a lot of money on these, so we want to get our money's worth!

"You do sometimes feel the need to have a complete jeans-and-T-shirt day, because sometimes the way you look is all people ever talk about. But there's been times where people are like, 'The gig was great, but it was too dark, and because you were dressed all in black, we couldn't see you.' That's the point! This band are completely anti-spectacle. We're Joy Division, not Fischerspooner."

Louis Pattison

That visionary utilitarian chic is so a good look

THE NIGHT OF THE SEETHING MOSHPIT

FEBRUARY 7

ASTORIA, LONDON

AFI

AFI are the only band *NME* knows who have a section of their website devoted to their fans' tattoos. Here are some of the most hardcore...

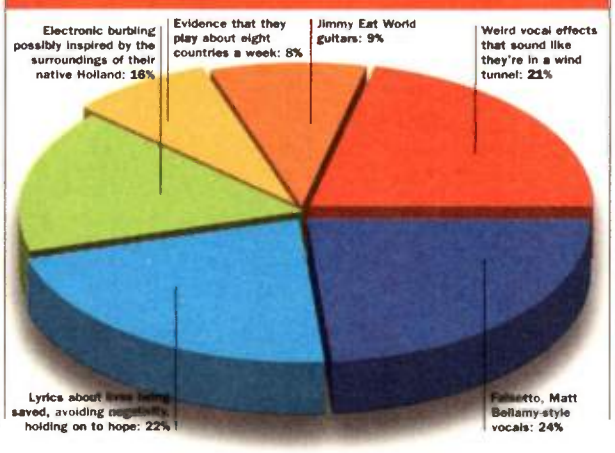
KINESIS They're bringing back pogoing!

It is believed to be the world's first pogoer was a Neanderthal who developed the movement as a way of crushing tigers to death. The practice then fell into disuse for 20,000 years until in 1976 'the punks' revived the piston-like bounding to annoy stinking hippies. In 2003 pogoing is set for another comeback thanks to the boingy punk brilliance of Kinesis and their spring-loaded fanbase. And lo, snakebite shall be spilt aplenty unto the dancefloor once more. Rejoice!

Mark Beaumont

C'mon, jump damn you, jump

FACE TOMORROW What are they made of?


Electronic burbling possibly inspired by the surroundings of their native Holland: 16%
Evidence that they play about eight countries a week: 8%
Jimmy Eat World guitars: 9%
Weird vocal effects that sound like they're in a wind tunnel: 21%
Lyrics about lives being saved, avoiding negativity, holding on to hope: 22%
Falsetto, Matt Bellamy-style vocals: 24%

THE EIGHTIES MATCHBOX B-LINE DISASTER

They're Top 30 stars!

The day after The Eighties Matchbox B-Line Disaster's 'Psychosis Safari' shocked the nation by getting to Number 26, singer Guy McKnight had this to say: "It's an unexpected treat for us to be in the Top 30 especially as we keep trying to hit Number 80 in keeping with our motto Lose To Win. But it's a great reason to raise our 3D glasses to everyone who realised the powers of Psychosis As A Positive Force.

"We plan to celebrate by staying up 'til Thursday then rocking out twice as hard when we go on tour later this week. The revolution isn't here yet, but we are... so keep looking up, come with us, the revolution will be liquidised."

Mark Beaumont

Guy McKnight perfects his Great Disappearing Pint Glass routine

PHOTOGRAPHY: PIETER M VAN HATTEM/ANDY WILLSHER/SIMON CLEMENGER/DEAN CHALKLEY/JENNY LEWIS/ELLIS PARRINDER/RETNA/WWW.AFIREINSIDE.NET

THE TAKING AMERICA BY STORM NIGHT

FEBRUARY 8

ASTORIA, LONDON

IDLEWILD

Idlewild new bassist "a fox"
When Gavin Fox announced he was leaving Irish indie hopefuls Turn to join Idlewild, Turn's female fans were distraught. Pleading messages flooded the band's website, begging letters were sent to the lad himself. But all to no avail. So, as he prepares for his first Idlewild gigs, we ask Gavin: Fox by name *and* fox by nature?

Were you a big Idlewild fan before you joined?
"Yeah. Turn supported Idlewild on the Broken Windows tour and they'd come onto our bus and we'd play songs and go drinking. I used to watch Idlewild every night from the sound desk. Not from the moshpit because I'm claustrophobic. Years ago, a load of people fell on me at a Blur gig and this lady of 40 was screaming for her life on top of me. Since then I've stayed away from moshpits."

We hear you were Turn's heartthrob...
"Yeah. In all bands each member has their fans. Mine tended to be young girls. Others would have serious conversations about riffs. I actually wouldn't mind a few boys thinking, 'Cool riff.' Instead of 'Cool ass.'"

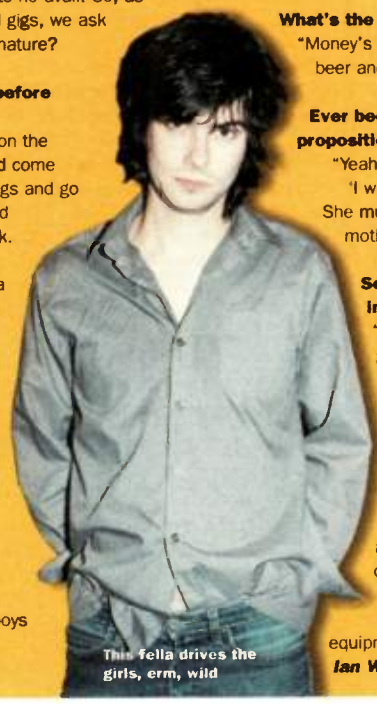
Ever been groped by a fan?
"Yeah. Lots. You'd be walking to a bar and you'd feel a lot of ass grabbing. Some people are nice and ask for a kiss. Ask and you shall be received. Grab and you'll get an evil glare."

What's the best way to chat you up?
"Money's always a nice thing. Money, beer and fags. Yes, I'm a prostitute."

Ever been shocked by any propositions from fans?
"Yeah. I had a 15-year-old girl saying, 'I want to have your baby.' She must have wanted a single mother's benefit."

So you haven't had three girls inviting you to their Jacuzzi?
"No. I'm in a group with three girls: Idlewild."

Looking forward to the *NME* Awards Show?
"I can't wait. The bigger the place, the more excited I get. Once in Leicester, I was jumping around and fell over and banged my head. But I don't dive into the crowd or the drumkit. Especially in Idlewild because all of the equipment's new. I'd be kicked out."
Ian Watson


This fella drives the girls, erm, wild

CAVE IN
They're Dave Grohl's favourite new band!

"Cave In's a great band. They're really fucking cool. At the moment people want a full package, they want an image along with a sound, so music takes a back seat. It doesn't matter whether the band is good or not. It is just how cool do they look, who are they associated with? Cave In are the opposite of that" – Dave Grohl

MY MORNING JACKET
Bong! Here is the news: hippies are back!

Just look at Kentucky's My Morning Jacket. Exhibit one: some of them have beards. Exhibit two: the drummer, Patrick Hallahan, and the singer, Jim James, perform barefoot. Exhibit three: they're into wide open skies and "simple beauty". If they offer to braid your hair or give you a henna tattoo, don't say we didn't warn you...
Alex Needham

THE BEATINGS
Five places you're almost guaranteed to bump into members of The Beatings...

Arch 53, Camden Market
Matt and Nick work on their vintage clothing stall here...

Pop Boutique, Covent Garden
...and Matt also puts the hours in behind the counter here

The Red Lion, Hoxton
Favourite watering hole of the men whose favourite word is "interesting"

The Lock Tavern, Camden
...but if they're off to a gig at the Barfly nearby, you might find them upstairs here

Unnamed transvestite brothel, Kingsland Road, London
On at least one memorable night out with *NME*...

THE NIGHT OF A THOUSAND GUITARS

FEBRUARY 10

ASTORIA, LONDON

SAVES THE DAY
A year in emo

Emo? No-one in their right mind admits to being *emo* any more. It's all post-hardcore round here, pal. As soon as Hundred Reasons stormed the charts with their big riffs and navel-gazing, and old hands Rival Schools conquered Europe with a potent cocktail of sheer good-naturedness and free frisbees, every emo band in Christendom distanced themselves from the movement.

Still, Saves The Day know a good thing when they hear it, as the title of last year's 'Stay What You Are' album attests: they still deal shamelessly in emo of the old school, albeit tempered very slightly with post-grunge roughness. This reductionist approach has born mighty dividends: former single 'At Your Funeral''s anthemic status was confirmed by massed bouts of crowdsurfing at last summer's festivals, and the band are standard-bearers for a new wave: Taking Back Sunday, Thrice and Thursday are all set to make their tear-stained mark on 2003.
Pat Long

PHOTOGRAPHY: SAM JONES/JAMES LOOKER/ANDY FALLON/RICHARD SKIDMORE/PIETER M VAN HATTEM/MARTIN GARDNER

HELL IS FOR HEROES
The movie versus the band

HELL IS FOR HEROES: THE FILM
Subject matter: As embittered alcoholic GI John Reese, Steve McQueen scowls for Uncle Sam as his exhausted unit battles a well-defended German gun placement in this gritty 1962 WW2 classic
Made: 1962
Style: Stubble. Army fatigues. The scowl of an angry loner
Key moment: The hot-headed Reese runs out of patience and rallies his comrades for an all-out assault on a German pillbox. They all get shot

HELL IS FOR HEROES: THE BAND
Subject matter: Stormy London-based hardcore quintet with a blitzkrieg work ethic
Personnel: Justin Schlesberg (vocals), Tom O'Donohue (guitar), Will McGonagle (guitar), James Finlay (bass), Joe Birch (drums)
Made: 2000
Style: Scuffed Converse. Wallet chains. Angst. Screaming
Key moment: 'I Can Climb Mountains', the gut-wrenching highpoint of forthcoming LP 'The Neon Handshake'
Louis Pattison

THE STAR SPANGLES
Guitarist Tommy Volume debates the burning issues of the day

Is human cloning a good idea?
"I spend a lot of time sitting in bed thinking about cloning. I have researched every detail of the process and all I can think is that it can't be good. I can't go into it, it would take too long."

Should we go to war with Iraq?
"I don't spend so much time thinking about this one. I think Bush will wimp out just like his father did – those freemasons are all the same. But no, of course it's not good. Why? Because it's war."

Does hip-hop encourage gun crime?
"No. Why? The people who carry guns don't even listen to hip-hop any more; it's mums and dads who listen to hip-hop now. No, I couldn't say what gun carriers are listening to these days."

Fab and Drew: is it a good idea?
"It's beautiful. Love is the greatest thing and if there was ever anyone made for a Stroke it's Drew Barrymore."
Krissi Murison

THE BELLRAYS
Rules to live your life by

Eric Allgood, drums:
"Life is short."
Bob Vennum, bass:
"Make your own decisions."
Tony Fate, guitar:
"Don't trust journalists."
Lisa Kekaula, vocals:
"Clear your mind – then open your ears."
James Jam

NME AWARDS SHOWS 2003

THE PSYCHEDELIC SLEEPOVER NIGHT

FEBRUARY 11

ASTORIA, LONDON

THE CORAL From bottom of the bill last year to headliners tonight

Exactly a year ago, The Coral were out on the *NME* Awards Tour, careering around the country with Andrew WK, Black Rebel Motorcycle Club and Lostprophets. But all was not well. There was talk of a rift between The Wirral posse and WK: that they wanted to be anywhere but on the road, that they were going to walk out.

"We weren't really happy," drummer Ian Skelly admits. "Around that time we wanted to go in and do the album. And we had to leave it halfway through to do the tour – and we didn't want to do that."

A year on, everything's changed. The Coral have sold over 100,000 copies of their critically lauded, Mercury Prize-nominated debut album. They're making inroads into the States and tours in Britain sell out almost immediately. Better still, they've gone from bottom of the bill at the Astoria to headlining. Singer James Skelly insists they've learned a lot in 12 months.

"As a band, we've got a better feel now. All the experience of being on the road, how to play towards the microphone, how to arrange tracks, spaces in tracks – all the little things that make a great album we've learned and it's going on the new album."

Expect new songs that are "cowboy music, like The Shadows", including new single 'Don't Think You're The First'. You'd be a bad-tempered fool not to fight for a ticket.
Paul McNamee

KINGS OF LEON
Nashville's hairiest choose their Top Five albums of all time

1. Bob Dylan 'Bringing It All Back Home'
2. Neil Young 'Tonight's The Night'
3. Johnny Cash 'Sunday Morning Coming Down'
4. Anything by The Velvet Underground
5. The Pixies 'Doolittle'

THE SLEEPY JACKSON

One of Ayers Rock Revolutionaries The Sleepy Jackson's best songs, 'Miniskirt', starts with the memorable line, *"If I was a girl I'd wear a miniskirt into town"*. So *NME*'s Alan Woodhouse, aka the man with the hairiest legs (and hands) in music journalism, did just that...

Walking into town with a miniskirt on seemed like quite a good idea before London became covered in snow. Down by the river it's bloody freezing and I can feel a draught in a place that's normally a haven of comfort.

I'm so preoccupied with this I initially fail to notice that passers-by are checking me out. Some folks smile, a couple of workmen predictably wolf whistle – the cheekier ones shouting things like "Nice legs!" or, more charitably, "You must be fucking freezing mate!". But there is no hostility, only mild amusement, which is nice.

And this skirt really hides my thighs...

THE BASEMENT The Basement's John Mullin on looking like George Best

Simply the Best: Man Utd hero, George...

...and the singer in The Basement

"*(Laughs)* I've heard that before. In my hometown, Omagh, I was the only one who wore flares, had long sideburns and carried a leather bag. All these school kids used to roar at me, 'GEORGE BEST! FUCK OFF GEORGE BEST!' *(Laughs)*.

"I think George Best is great. There's something about people burning out quickly and leaving a real mark – you always respect people who had it and fucked it up. I was never as good as him at football, although I was once nearly offered a trial by Aston Villa."
Imran Ahmed

THE DETROIT/ALBION FACEOFF NIGHT

FEBRUARY 12

ASTORIA, LONDON

THE LIBERTINES
Aside from the usual smack, gak and hookers, here's what's on The Libertines' *NME* Awards Show rider

48 LARGE CANS QUALITY LAGER (RED STRIPE, STELLA, 1664 ETC. LOCAL LAGER IS FINE)
8 RED BULL
12 CANS COKE
12 CANS DIET COKE
3 LITRES ORANGE JUICE
48 500ml BOTTLES OF STILL WATER
1 BOTTLE GOOD WHITE WINE
1 BOTTLE OF VODKA
1 BOTTLE OF JAMESONS/JACK DANIELS/JIM BEAM
2 500ml BOTTLES COLD MILK
UNLIMITED SUPPLIES OF TEA (SOME HERBAL AND FRUIT), COFFEE, MILK, SUGAR, CUPS, SPOONS ETC PLUS KETTLE OR AN URN
JAR OF HONEY AND 4 LEMONS
CRISPS, FRUIT, SWEETS AND CHOCOLATE BARS

ALL DRINKS TO BE ICED DOWN WITH A GOOD SUPPLY OF CUPS AND GLASSES, ICE FOR DRINKING IN SEPARATE BUCKET

THE SIGHTS
Spearheading Detroit's next wave

"The Sights began as a way to get girls and free beer," admits the Detroit band's guitarist and vocalist Eddie Baranek. Traditional rock diversions aside, with the release of their second album, 'Got What We Want', the youthful quartet have found themselves at the vanguard of a new wave of bands hanging around the departure lounge of Detroit airport with one-way tickets to the UK.

"I love The Greenhornes," says Eddie. "Another great band coming out of Detroit is Bogue who have a record coming out on our US label."

Then there's Meg White's flatmate, Ko, and her rinky-dink garagers The Knockouts.

"I was in The Knockouts," admits Eddie, sheepishly. "So of course I'll say how great they are! Buy the record!"
James Jam

THE DETROIT COBRAS/THE HISS ...and snakes in rock generally

Coiled and ready to strike: The Hiss and (Inset) The Detroit Cobras

Cobras... Hissing... Snakes are big news at the Astoria tonight. But when haven't they been? John Lee Hooker claimed suggestively to be a *"crawling king snake"* in 1949 and rock has been obsessed with their length and girth ever since. Rod Stewart used the pseudonym Python Lee Jackson. David Coverdale named Whitesnake after his dick (unaware it was an anagram of Shitewanke). Alice Cooper posed with a boa constrictor called Kachina on the cover of 'Killer' and hit it off so well while they toured together until she escaped down a toilet in a Tennessee hotel room. Britney Spears had a crack too, appearing with an albino python at the 2001 MTV Awards. She came out in a rash. And cutely, the only thing Keith Richard can remember about the ultra drug-addled recording of 1970 Rolling Stones album 'Sticky Fingers' was his "really cool snakeskin boots". All of which means that snakes rock. As will The Hiss and The Detroit Cobras. Sssee for yourself.
Simon Lewis

PHOTOGRAPHY: DAVID TITLOW/JAMES LOOKER/DEAN CHALKLEY/ROGER SARGENT/PIETER M VAN HATTEM/HULTON GETTY/WWW.DETROITCOBRAS.NET

THE DARK AND STORMY NIGHT

FEBRUARY 4

SCALA, LONDON

AQUALUNG

Beetlemania: Matt Hales, aka Aqualung

You've heard 'Strange And Beautiful', the piano lament that plugged the Volkswagen Beetle for all its worth in adland. But just who is Matt Hales, the elusive falsetto who records as Aqualung? And how has he managed to shift 100,000 copies of his new album on the sly?

***NME*: Hello, Matt. How are you?**
MH: "Hello. I think I might be about to lose my mind."

Oh dear. Why?
"I'm in the hall where I work, and I'm writing a new song. I've been in solitary confinement. That probably sounds very unhealthy."

When did you start recording as Aqualung?
"My previous band *(The 45's)* got dropped from Mercury in April last year. When you get dropped it's generally the impetus for either binge drinking or a new career. For me, it was both. After I got pissed, I saw Cornelius at the Royal Festival Hall, and it was mind-blowing. I came back from that determined to do things on my own."

Were you worried about the ethics of making music for a car ad?
"Well, there are plenty of more alarming things than Volkswagens. Ethics come with the luxury of actually having some cash."

Fine. But are you worried things might go a bit Babylon Zoo?
"I'm not sporting the same level of eye make-up. I was determined to make an album that, if you're into 'Strange And Beautiful', you'll enjoy. We've sold a lot, and we haven't had them all back yet."

Are you looking forward to the *NME* show?
"Yeah, it sounds cool."

You're on the bill with a band called The Warlocks. They take lots of drugs and sing about witches...
"Great. I've got quite a lot of witchery going on under the surface."

Lastly, did Volkswagen give you a free car?
"No. I don't really like the new Beetle that much, actually. You can't tell if they're going forwards or backwards, can you?"

Blimey. Are you allowed to say that?
"Well, I've said it now, haven't I?"
Louis Pattison

THE WARLOCKS The band with the best song titles in rock

'The Dope Feels Good'	**'Song For Nico'**	**'Heavy Bomber'**
'Skull Death	**'Cosmic Letdown'**	
'Jam Of The Witches'	**Drum Jam'**	**'Caveman Rock'**
	'Whips Of Mercy'	**'Angry Demons'**

PALO ALTO True or false? Answers below

1 Palo Alto sound like 'A Northern Soul'-era Verve mixed with Jeff Buckley meets Coldplay
2 They look like male models
3 They're from Blubberhouses in Yorkshire
4 Bassist Tommy Black is a dead ringer for Rufus Wainwright and once met him, whereupon they had a conversation about sharing the same kind of genes
5 Rick Rubin loves them and produced the album at his house. They're on his American label
6 They're all about 'dynamism'. Peaks and troughs
7 They recently toured with Girls Aloud
8 They're named after a place in California, near Silicon Valley
9 The drummer is an obsessive collector of rare Pez dispensers
10 Singer James Grundler was in a band called The Nipple Clamps
Andy Capper

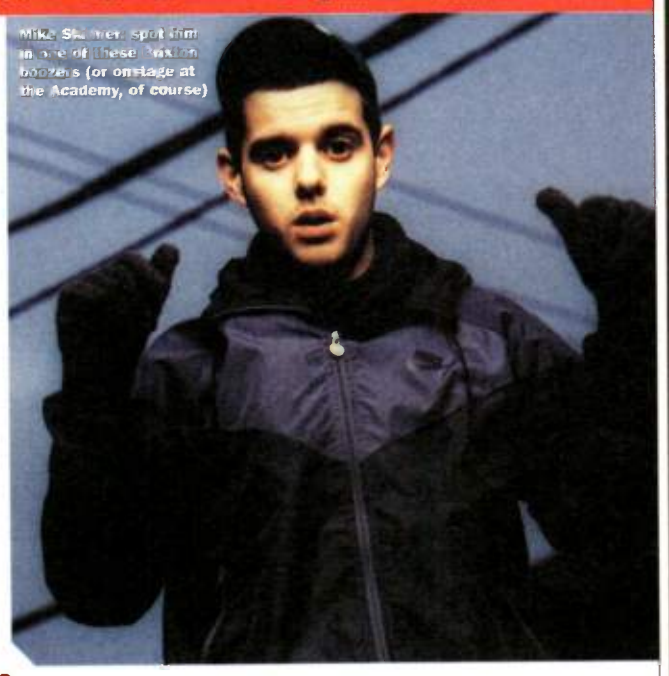
Answers: 1 True, 2 True, 3 False (they're from LA), 4 True, 5 True, 6 True, 7 False (it was One True Voice – sorry, Stone Temple Pilots), 8 True, 9 True, 10 False (they were called The Dim Pedals)

THE YOUNG GUNS OF BRIXTON NIGHT

FEBRUARY 7

BRIXTON ACADEMY, LONDON

THE STREETS Mike Skinner's Brixton: where to find Birmingham's Boy Wonder



Mike Skinner: spot him in one of these Brixton boozers (or onstage at the Academy, of course)

THE DOGSTAR (COLDHARBOUR LANE)
"The club's often full, so you mingle, dance the fandango and sing all your favourite jingles/Rah rah rah!" – 'Same Old Thing'

THE DUCK
Full of dodgy fucks, according to 'Let's Push Things Forward'. Except there isn't a Duck in Brixton so we reckon he means The Swan (Clapham Road, Stockwell), which of course doesn't rhyme with *'fuck'*.

THE TELEGRAPH (BRIXTON HILL)
Mike was a regular at Basement Jaxx's Rooty night, held at this recently refurbished Brixton boozer.

MACCY D'S (CORNER OF ACRE LANE AND BRIXTON ROAD) OR KFC (BRIXTON ROAD)
We recommend McDonald's for service and KFC – by the ripped down posters from last week's big garage night – for the cuisine.

LIVING ROOM (COLDHARBOUR LANE)
Find yourself out with Mike and he'll start muttering about going off to find crack. Instead, he'll take you to this bar – just down from the Dogstar – and dance around a bit with Calvin Shmalvin.

TUBE STATION (BRIXTON ROAD)
London's excellent tube network takes you north, south, east, west and all around – but particularly up the Victoria line to Euston, where you can get a train to Birmingham in less than two hours.

KEBAB SHOPS (VARIOUS)
Head up Brixton Hill and the shit-in-a-tray merchants are in full effect. Watch out for flying chips.
Peter Robinson

PHOTOGRAPHY: KEVIN WESTENBERG/PEROUINC.COM

ROLL DEEP
Dizzee Rascal: the future of garage

"I think if there's a future of garage, it's Dizzee Rascal." So said Mike Skinner in *NME* last year. A 17-year-old member of the Roll Deep crew, Dizzee and co take the DIY recording ethos and street savvy of The Streets, spike it with cheeky teen arrogance and add some well weird electronics.
Imran Ahmed

KILLA KELA
Who the hell is he?

Killa Kela is Britain's foremost beatboxer, beatboxing being the art of recreating beats, breaks and other complicated noise with your gob. Based in Brighton, Kela is a veteran of Britain's hip-hop scene and is considered a legend by his peers. So basically, avoid the first three rows if you don't want to get covered in spittle.
Imran Ahmed

MORE FIRE CREW

Garage took a pasting from Government Minister Kim Howells last week, who held its "hateful lyrics" responsible for gun crime. We asked garage trio More Fire Crew what they'd ask Howells if they bumped into him at the gig this Friday. Here are their questions:
1 UK rap music and garage has been warning people about the problems on the street for years. What are your thoughts on dealing with the real problems, like crack, low living conditions and poor inner-city education?
2 Do you listen to rap music?
3 What are your thoughts on films like James Bond and their glamourisation of guns? If you're accusing rap music, let's talk about all forms of entertainment... does this mean we can look forward to massive censorship?
4 Have you ever been to a garage rave to see what goes on first-hand?
5 How can you expect to relate to us and our struggles when we can't relate to you? How can we take your accusations seriously when the only time you speak about urban music and urban problems is to condemn them?

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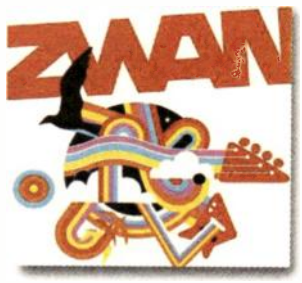
THE NME CRITICS

THIS WEEK'S BIGGEST ALBUMS FACE BRITAIN'S MOST OPINIONATED WRITERS

VITAL CORGAN

MORE POP, LESS POMP AS SMASHING PUMPKINS MAN MAKES A SURPRISE COMEBACK

ZWAN
Mary Star Of The Sea
(REPRISE)



The last time he was round these parts, Billy Corgan looked a bit of a lost cause. Presiding over the last rites of The Smashing Pumpkins, he styled himself as a goth-metal high priest who'd sacrificed his talent in favour of pretension. The Pumpkins' farewell tour rolled on interminably, but when it was over, the suspicion was that Corgan would never trouble sane listeners again.

A couple of years on, though, Corgan has done some usefully weird things. He's toured as back-up guitarist for New Order in a gesture of unexpected fanboy humility. Now he's formed Zwan with an impressive selection of musicians mostly removed from the industrial metal world he so recently inhabited. Joining Corgan and Pumpkins drummer Jimmy Chamberlin, then, are Paz Lenchantin, bassist in A Perfect Circle and a QOTSA associate; guitarist Matt Sweeney, once of post-hardcore types Chavez, more recently a sideman for Bonnie 'Prince' Billy and Cat Power; and, intriguingly, the patron saint of post-rock David Pajo, who's figured in Slint, Tortoise and Royal Trux as well as his own fine Papa M.

So has Corgan abandoned stadium bombast for the humble allure of lo-fi? Well, of course not. 'Mary Star Of The Sea' is grandiose, anthemic and rarely troubled by either subtlety or overt experimentation. It's also very good, by some distance the best record this gifted miscreant has made since 1993's 'Siamese Dream'.

Stories of Zwan being a democratic creative unit are, predictably, disingenuous. These are blatantly Corgan's songs, and to prove it he announces, *"Whatever I can do I will 'cos I'm good like that"*, as early as the second song, 'Settle Down'. But his garlanded collaborators have clearly had some positive effects. Sure, 'Mary Star Of The Sea' is founded in big old-fashioned rock, but much of the pomp has been trimmed away to expose Corgan at his sunniest and most pop-friendly.

There's precious little whingeing, either. Where once he sounded tortured, occasionally garotted, now Corgan is practically jolly, even sweet. 'Honestly' and 'Declarations Of Faith' are bounding, near-giddy love songs, while 'Endless Summer' and 'Baby Let's Rock!' (a virtual homage to glam dinosaurs Mott The Hoople) are as ecstatically cheesy as the titles suggest.

The music, too, is great. The tunes draw on the kind of cruising FM rock classics Corgan sourced for 'Today' and '1979'. This time, though, they're underpinned by a dense thicket of guitars that occasionally, fantastically, suggest all Pajo's old mates and a couple of Corgan's were deconstructing their stereotypes in the studio down the corridor. Even the contractual-obligation epic, 'Jesus, I/Mary Star Of The Sea', is a worthwhile 15 minutes, starting as an imitation of Spiritualized's deep space blues before spiralling into a showcase for the three guitarists' contrasting stuntplay.

"Baby I'm the greatest thing you've got", Corgan grins on 'Baby Let's Rock!', and, for the first time in nearly a decade, his egotism seems justified. 'Mary Star Of The Sea' has that kind of miracle-working effect: a euphoric and consistent hour of genetically-tweaked stadium rock that re-establishes Billy Corgan as a great, rather than ridiculous, frontman. Who'd have thought it?

John Mulvey **8**

HERE'S ZWAN I MADE EARLIER

How the all-star members used to pay the rent

Slint 'Spiderland' (1991)
(TOUCH & GO)

10

Mumbling, slothful, imprecise threat, and the birth of post-rock. Never bettered, and starring a boyish David Pajo.

The Smashing Pumpkins 'Gish' (1991) (HUT)

8

Corgan, Chamberlin and co's first and best album – a mix of dude rock and indie psychedelia.

Bonnie 'Prince' Billy 'Ease Down The Road' (2001)
(DOMINO)

8

Lo-fi genius' 117th album, helped out this time by Pajo and Matt Sweeney (on banjo).

A Perfect Circle 'Mer de Noms' (2000)
(HUT)

6

Maynard James Keenan of Tool's side project featured the poutsome Paz Lenchantin on violin and bass.

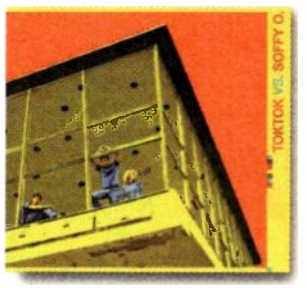
THE IMMORTAL LEE COUNTY KILLERS
Love Is A Charm Of Powerful Trouble (ESTRUS)

1ST REVIEW

Swamp-rock thrills

Not for TILCK the usual bluesman moping. Nope, when these guys get dumped, instead of strumming tearfully on their porch they write a song called 'Shitcanned Again', a moonshine-soaked stomp that makes the likes of The Jon Spencer Blues Explosion sound like pigeon-chested pantywaists. This Alabama quartet deal in dirty, rusty trucker punk-blues wailing which makes no concessions to Clapton-style worthiness. Instead they play the blues like they're supposed to be played: very, very fast. Ferocious.

Pat Long **7**

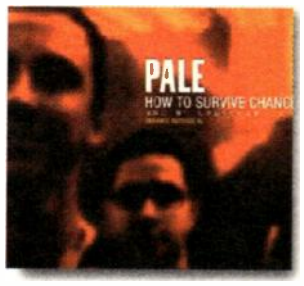


TOKTOK VS SOFFY O
Toktok Vs Soffy O
(EASTWEST/CODE BLUE)

'Clash: the revival continues!

Held back from last autumn, when the Fischerspooner backlash was at its bitchiest, the debut from this Berlin-based three-piece is on the pop wing of the Genre That Was Having Too Much Of A Laugh To Die (Even If No-one Else Gave A Stuff). That means 12 proper tunes, with lyrics about everything from nosey neighbours to fashion ponces, set to twisted Eurodisco and cowbells-a-go-go. Venerable single 'Missy Queen's Gonna Die' is still the standout track, but moody follow-up 'Day Of Mine' and demented punk closer 'A Pointless Life' show Toktok have the substance to match the style.

Alex Needham **8**



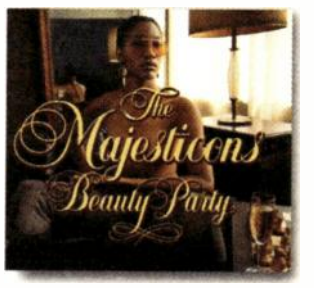
PALE
How To Survive Chance
(DEFIANCE)

German emo goes Britpop. OK...

Some people really should stick to what they do best. Having carved a niche for themselves as crafters of respectable Lemonheads-y emo-pop, here Pale inexplicably bus in the brass and Britpop flourishes for their second album and fall on their arse. Often they just sound *silly*: the Weller-ish Essex sneer Holger Kochs affects on 'Sometimes Somewhere', the string section wheeled in for 'Every Time You Say 'Hey'' in a rather heavy-handed attempt at gravitas. It's like 1996's second division forever.

'Karaoke Queen' – title nicked from Catatonia, chorus from Dodgy's 'Staying Out For The Summer' – indicates a band with no care for sniping fashion. That in itself would be no bad thing, were it not for the fact that their songs are cloyingly over-produced and, well, not very good.

Noel Gardner **4**



THE MAJESTICONS
Beauty Party
(BIG DADA)

1ST REVIEW

NY rap supergroup crack the Cristal

Broadly speaking, underground hip-hop has responded to the rise of ghetto fabulous by dressing down and dreaming of rap's dark age. That's not the way of Mike Ladd, the Brooklyn-based hip-hop scholar who leads collaboration project The Majesticons. *"I used to study Marx"*, Ladd jokes, *"Now I'm studying wine"*.

It's the cue for one of the first underground hip-hop records to take on bling's culture of greed, satirising the cash-flashing playa style with spiky post-Missy attitude, terse bursts of combative electro-reggae and slick R&B, plus excellent guest spots (El-P, Cannibal Ox's Vast Aire). Most importantly, however, it functions as great pop music in its own right: a rare example of literate underground hip-hop reconfigured for the post-jiggy age.

Louis Pattison **7**

TO BUY ANY TITLE GO TO WWW.NME.COM/SHOP

PRINCE CHARMING

QUIZZICAL PALACE SONGSMITH TACKLES MATTERS OF THE HEART

BONNIE 'PRINCE' BILLY
Master And Everyone
(DOMINO)

Once a prince of darkness, Will Oldham is now a knave of hearts. After one album ('I See A Darkness') where he took death as his muse, and another ('Ease Down The Road') which dealt with love and sex, here he's decided to investigate one of the fundamental questions. Just what, exactly, is the truth about love?

A tall order for a small album of largely unaccompanied guitar songs to undertake, but it's all credit to Oldham's now decade-old songwriting craft that 'Master And Everyone' doesn't buckle under the weight of its burden. Filled with both a clarity of instrumentation and thought, this is an album of undeniably mature work. And one which knows how to effect a large emotional impact without unsightly flexing of the muscles.

This is, after all territory which he has walked before, albeit under different names. In the various permutations of Palace, Oldham has been funny, sinister and heartbreaking on the subject, has sounded archaic and highly-styled, but here he has found the appropriate guise for his most moving material. On the excellent 'Wolf Among Wolves', in fact, it's disguise that's the issue. A lover complains that though he's adored as *"a man among men"*, it's actually for his great talent in impersonating such a man that he should be loved.

The simple things, it's memorably been said, are all complicated. 'Master And Everyone' – particularly 'The Way' and 'Even If Love' – reaffirms that, leaving you with the enduring image of a talented investigator on the trail of extremely slippery prey.

It may be easy to write a love song, but what it is you're actually meant to write about is changing all the time. By the last song, 'Hard Life', though, one thing's certain – you can't do without it. *"It's a hard life"*, he grins, *"for a man with no wife"*. He's clever, and sometimes hard to trust, but 'Master And Everyone' lets you look at Bonnie 'Prince' Billy with affection. And who knows what that could lead to?

John Robinson **9**

ROCK ROYALTY: THE BEST OF THE REST

Queens Of The Stone Age
Histrionic rock overlords with a beard and drugs. Even Her Majesty loves their monolithic riffing. Probably

Kings Of Leon
Poutsome Tennessee garage-rock brothers. Crowns, though, would not fit upon their hairy heads

Michael Jackson, King Of Pop
Baby-dangling molten-faced asexual emperor of high-pitched groin-pop. Lives in a zoo, or something

Princess Superstar
Bad babysitter? Female Eminem? Foxy sass-rap goddess? Yes, yes, and by crikey YES!

King
Abysmal '80s post-new romantic stragglers fronted by mullet-head turned VH1 presenter, Paul King

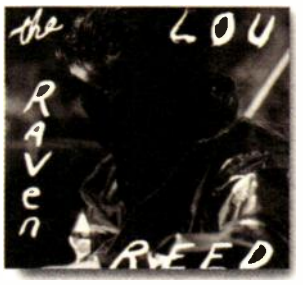
ERASURE
Other People's Songs
(MUTE)

Electro veterans' lowest ebb

As fancy dress chieftains of camp pop and analogue technology, a bit of foresight might have seen Erasure return to stake their claim as grand uncles of electroclash. As it is, we get 12 already bad songs ('Solsbury Hill'? 'True Love Ways'?) retold with over-egged Andy Bell caterwauling. The results are innocuous enough until 'Video Killed The Radio Star' is shamelessly massacred with vocoders. It aims for camp classic but comes out like the sort of thing these people used to toss off between takes. 'Make Me Smile (Come Up And See Me)' sounds like it's culled from 'The Boys Bontempi Orchestra Play The Hits Of Vince Clarke's Childhood'.

His back catalogue might have bankrolled Mute Records for years but, after this, the days of letting Clarke do whatever he wants must surely be over.

Dan Martin **2**



LOU REED
The Raven
(REPRISE)

Godfather of sleaze's musical. Bowie smooches by

Find the current NY scene lightweight? Then how about a two-hour audio play inspired by Edgar Allen Poe, courtesy of the city's grand vizier of art sleaze, Lou Reed? Amazingly, 'The Raven' is more fun than it sounds on paper. Of course it's pretentious, but the blend of reading-group rock, goth showtunes and gold standard hamming from Willem Dafoe and Steve Buscemi is surprisingly compelling.

Reed, too, seems to actually be enjoying himself, traipsing through his own archives as well as Poe's. So his old mate Bowie turns up, the cataclysmic noise of 'Metal Machine Music' is revisited on 'Fire Music' and, best of all, performance artist Anthony turns 'Perfect Day' into a camp, spectral torch song. Most edifying.

John Mulvey **6**

JOY ZIPPER
American Whip
(13 AMP)

...Or, Indie: A Brief Introduction

NYC boy-girl duos just aren't supposed to be like this. Forget smutty references to venereal disease. Forget one-take production. Instead 'American Whip' concerns itself with dark tales of dementia, drugs, love and death, wrapped in ghostly waltzes and Brian Wilson harmonies. Joy Zipper's second album leads us through indie's classic staples – effects pedals, leftfield lyrics and pocket symphonies – to create something that's joyful, witty and heartbreaking. The centrepiece is 'Ron'. An ode to getting old and boring, it hinges on Bacharach-saccharine and lyrical bite and *NME* dares you not to adore it.

If the label '2003's Polyphonic Spree' is a little unlikely (just how often do you get 25-strong loony collectives?) then 'The First Great Underground Record Of 2003' fits like a glove.

Barry Nicolson **9**

EYES ADRIFT
Eyes Adrift
(SPINART/COOKING VINYL)

Nirvana bassist's new band. Different from Foo Fighters

No-one could accuse Krist Novoselic of cashing in on his old band's enormous profile. 'Eyes Adrift' is so authentic it's watermarked. Reuniting Novoselic with Curt Kirkwood from Nirvana's 'Unplugged In New York' collaborators The Meat Puppets, it trundles further still down the dust track of redneck trad rock.

Done rowdy on 'Alaska' and homespun on 'Untried', it's buoyed by Kirkwood's cunning with melody. And though he's patently no singer, Krist takes the lead on three tracks, most notably 'Inquiring Minds', a lament to a murdered pageant queen that's destined to have Cobain-related subtexts shoehorned onto it.

Dreary, accomplished musicianship all the way, then, but you can't hang a man for growing old gracefully.

Dan Martin **6**

MORE FIRE CREW
More Fire Crew CV
(GO BEAT)

One of the most eagerly awaited LPs of 2002... in 2003

As heirs to So Solid's garage throne, a year ago these three 17-year-old east Londoners were destined for arse-kicking success. 'Oi' was the underground battlecry – and the name of the spiky, DIY debut single which crashed into the Top Ten.

Since then, the garage scene has veered away from So Solid's street-savvy garage to the first-person two-step of The Streets and Ms Dynamite. '...CV' is at its worst when it's propping up a street corner posing malevolently (see the lazy ode to weed that is 'Smokin'' and Asher D-a-like 'Back Then') and at its best when it updates its lyricism to the 2002 model (the aforementioned 'Oi' and the brilliant bedroom debate of 'Denial'). But when their aim is the ingredients to burn brightly.

Imran Ahmed **7**

PHOTOGRAPHY: COLIN LANE/PA/ROGER SARGENT/LFI

REISSUES & COMPILATIONS ROUND-UP

PRINCE BUSTER
Fabulous Greatest Hits
(TROJAN)
Thirty years on from its release, this compilation remains among Jamaica's most brilliantly influential. Buster invented ska in the '60s and his 'Greatest Hits' retain all their original hilarity and vitality.
Ted Kessler **9**

REEF
Together – The Best Of
(SONY)
Reef are the hairy rockers once synonymous with *TFI Friday* and belting out dirty party vibes. But this compilation proves that, when it comes to blues-rock, Reef were always more Black Crowes than White Stripes.
Jim Alexander **5**

VARIOUS
The Orb: Back To Mine
(DMC)
Just like their career, The Orb's 'Back To Mine' begins flawlessly (Aphex, Charles Webster) before an inevitable descent into flatulent whimsy. The message is stark and simple: don't smoke the reefer.
John Hall **5**

VARIOUS
At Least You Can Die With A Smile On Your Face
(BELLA UNION)
Cocteau Twins Simon Raymonde and Robin Guthrie's compilation of five years of strange and often beautiful new sounds is scattered with heart-breaking treasures including Rothko and The Czars. Occasional ethereal lounge pop horrors aside, this is a cool two-CD celebration of magic from the margins.
Tony Naylor **7**

VARIOUS
Sourcelab: 16 Classiques de 1995 á 2002 (SOURCE)
In the mid-'90s, Sourcelab helped kill assumptions that French music was all tremulous torch songs and 'Joe Le Taxi' by introducing the world to Daft Punk, Air and other pioneering figures of Gallic house'n'hip-hop. The best of their back catalogue is compiled here – a *très* sophisticated batch of future funk.
Christian Ward **8**

SINGLE OF THE WEEK

THE WARLOCKS
Hurricane Heart Attack
(CITY ROCKERS)

They're not the first outfit to call themselves The Warlocks: previously, both The Velvet Underground and the Grateful Dead have used the name. But in the case of this band – seven devil-worshipping hipsters from San Francisco – the name's appropriation seems less conscious homage, more the manifestation of some arcane destiny. Freak out, then, to 'Hurricane Heart Attack' – a bastard brother of the Stones' 'Street Fighting Man' played with titanic slowness, that finds frontman Bobby Hecksher drawling, *"I wanna hurricane heart attack/I wanna hurricane/ Dressed in black"*. It's a veritable Altamont of bad vibes, and that's before 'Cosmic Letdown' scrapes your brain clean with a white-noise drone thieved from Spacemen 3's pharmaceutical bag. Heavy. ***(LP)***

EASYWORLD
Junkies (JIVE)

Clambering onto the skag-chic stretcher a full eight years after the rest of the world fell asleep on it, Easyworld continue to affect an air of wasted 'cool' while making indie records so faceless they couldn't even be identified by their dental records. And 'Junkies'? Well, it's a song. It's definitely a song. There are some guitars on it too. And drums. Oh, and there's some words and, um, erm, ahh... zzz. If you must listen to this clinically dull band, for Christ's sake don't sit still – you'll get DVT. ***(SD)***

MINT ROYALE
Blue Song (FAITH & HOPE)

Right, how about this for an audacious idea? Mint Royale have written a mildly diverting track of filter-stabbing disco music and looped – get this! – the vocals of an old blues singer over the top! Perhaps they could continue to break new ground in the dance scene by turning vegan and getting punched in the head by Eminem fans. They've a clutch of great novelty records under their belt: 'Don't Falter', 'Sexiest Man In Jamaica'. So why can't they manage something a little more spirited? ***(LP)***

ERLEND ØYE
Sudden Rush (SOURCE)

Better known as one half of Kings Of Convenience, here we find Erlend eschewing the Nick Drake acoustics for a spot of melancholic Scandisco (that's Scandinavian disco to you). Bad move. Because, with 'Sudden Rush''s dainty clubland flourishes and old-skool bass noodling, we now realise that KOC are the Pet Shop Boys unplugged. So not only can we never hear KOC again without fearing the worst, we also have to endure this wallpaper from someone who really should know better. ***(DJ)***

THE LICKS
Heavy Load
(ORGASMATRON)

1ST NME REVIEW

When whispers of the new rock revolution reached Guy Chambers' ivory tower, he was slaving over another Robbie song about weight-pill addiction. Curiosity led him to an underworld of leather-clad debauchees and trouser-wetting rock'n'roll, and he told Williams to stuff his £80million and ran off to write songs for a band of female Iggy enthusiasts. Rejecting £80million in the name of rock is commendable, but not when your charges sound like a pub-rock Bangles. ***(BN)***

VIRGIN LOVES

Lemon Jelly
Nice Weather For Ducks

Nice Weather For Ducks proves once again that Lemon Jelly are one of dance music's finest acts. All with a cracking sense of humour too. DVD also available.

Johnny Marr + the Healers
Bangin' On

This new single from the greatest guitarist of his generation comes from the man's hugely anticipated debut solo album Boomslang. A wonderful slice of pure British guitar-pop, it bodes great things for the album.

KELLY ROWLAND
Stole (COLUMBIA)

Forget Destiny's second favourite Child leaving Beyoncé for dust with the gleaming chorus on show here. Concentrate on the video: the most ridiculously melodramatic ever made. Fair enough, you may think, that the song – outcast gets gun and runs amok at school – be re-enacted for the MTV Hits generation. But once you've factored in a 'tribute wall', 'think before you act' graffiti, Kelly dressed as an angel and a tear rolling down her face, you know the gods of overblown sentiment have been very busy indeed. Cool! ***(PR)***

REUBEN
Let's Stop Hanging Out (FIERCE PANDA)

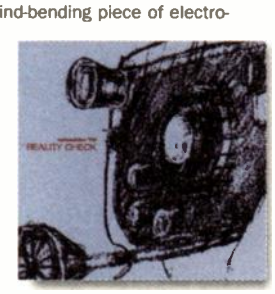
Contrary to their suspiciously artistic moniker, Surrey threesome Reuben are not moustachioed men in billowing blouses with a predilection for thickset women with fat ankles. Reuben are, instead, a 'power-trio' of the emo variety and, being large of guitar yet stupefyingly small of idea, are somewhat like Hell Is For Heroes, only even more prone to suddenly SHOUTING for no reason WHATSOEVER. 'Rolf Harris' would clearly have been a more accurate epithet for these artless ninnies. ***(SD)***

ECHOBOY
Automatic Eyes (MUTE)

Blithely shattering the twin axioms that govern the planet's synth maestros – 1) one must be bald, and 2) one must be a twat – Echoboy, being neither bald nor a twat, is a mutinous cove indeed. 'Automatic Eyes' boasts a similarly brazen disregard of convention, bringing as it does a throbbing heart and strumtastic guitar to the electro-pop table. The result? A New Order-ish sparkler that's so woozy and warm, it'll make you want to wrap yourself in bog roll and run through fields in slow motion, like that dog. Stupendous. ***(SD)***

SCHNEIDER TM
Reality Check (VIRGIN)

Behind every great record, there's a great gimmick. Here it's a robot voice saying *"Fuck"* mid-song. For the easily amused, this will provide hours of stoned entertainment, on a par only with their collection of *Button Moon* videos. Sober investigation, however, reveals a paranoid, mind-bending piece of electro-folk, like The Velvet Underground if they were androids, railing against media control, consumerism and technophobia. Which is brilliant, obviously. We're just trying to get over the robotic profanities. ***(BN)***



SUPERGRASS
Seen The Light (PARLOPHONE)

Last year's 'Life On Other Planets' LP was a patchy affair. There were too many tracks that were bloated and seemed thrown together by a band who couldn't care less. But there were also one or two golden nuggets, mined from the rich seam that Supergrass can find when they are truly on their game. 'Seen The Light' is one of them. With big echoes of T.Rex and hammy Elvis impersonations, it's a thrilling piece of great British songwriting. If only they could be arsed to make them all like this. ***(PMcN)***

TATU
All The Things She Said (POLYDOR)

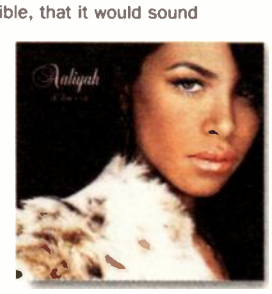
The Russians are coming. Quite literally too, if this sauce-spattered rompathon is anything to go by. The product of two alleged 'teenage lesbians', Tatu are essentially Russia's answer to The Cheeky Girls, only with less alarming dental work and a future. Neatly overlooking the damp rustle of corporate raincoats and the fact that it was produced by Trevor, erm, Horn, 'All The Things...' is rather fine too; spanglesome bonk-pop with a chorus so hook-laden, you could hang your hotpants collection off it. Spanking. ***(SD)***

BEENIE MAN
Street Life (VIRGIN)

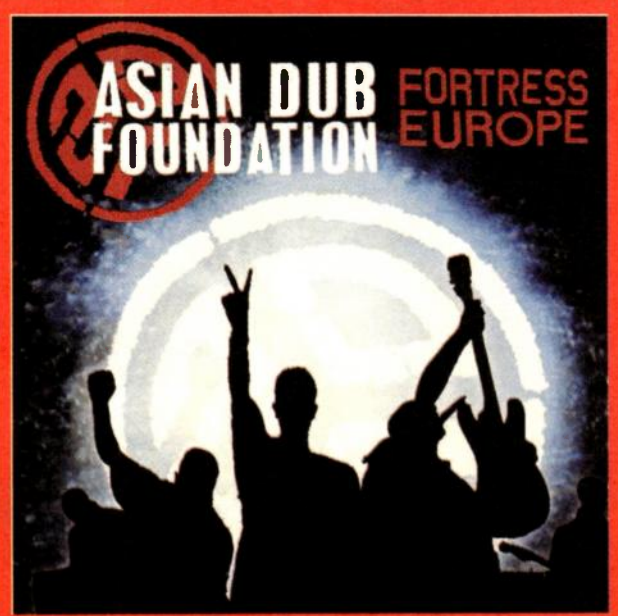
Ah yes, 'the streets'. Take our advice about the streets, Mr Beenie – you'll last about as long as a pork chop at a Bar Mitzvah with a name like that. Still, at least 'Street Life' spares us the typical Beenie blunts'n'bitches diatribe in favour of something a little more sensitive; namely sustaining love amid all this glamourised violence and moral decay. It's a rousing tale of compassion, valour and frustration. Which is lovely. It's just a shame that it sounds like Shaggy covering Blue. ***(BN)***

AALIYAH
Miss You (INDEPENDIENTE)

We knew they wouldn't leave Aaliyah's final chart escapade as the future-urban slice of utter perfection that was 'More Than A Woman'. We knew they'd find some other stuff and whack it out. And we knew, though Aaliyah's recent output had nearly rendered such thoughts impossible, that it would sound something like this: boring and flat, unnecessary insult on top of ultimate injury. While we knew it was coming, it's still an utter pisser. Let's just forget 'Miss You' ever happened. Shouldn't be difficult. ***(PR)***



SINGLES OF THE WEEK



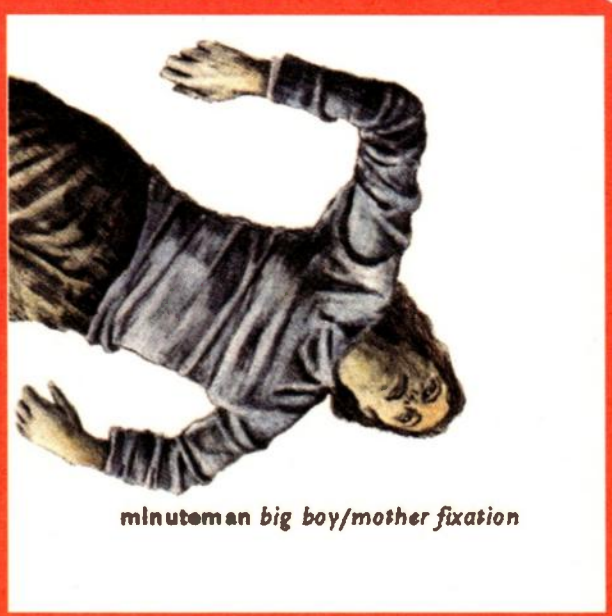
Asian Dub Foundation
Fortress Europe

Taken from the band's forthcoming Enemy Of The Enemy album, this new single looks set to reclaim their crown as the UK's most committed and intelligent political beats merchants.

Minuteman
Big Boy / Mother Fixation

This double A-Side includes the club hit Big Boy (as featured on ITV's The Premiership) with the all-new Mother Fixation. Bonus tracks include The Daze Of Our Lives and Thespian X.

Single Out 3 February



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STRANGE AND BEAUTIFUL

DANCING ZEBRAS, CONFETTI AND GLITTERBALLS – IT'S ALL PART OF THE FLAMING LIPS' LIVE EXTRAVAGANZA

THE FLAMING LIPS/ BRITISH SEA POWER
Glasgow Barrowlands
January 15

The usual rules of nature don't apply at Flaming Lips gigs. Onstage tonight, the mighty tiger dances arm in arm with the sleek gazelle. A bulldog bogles with a rooster. A dolphin vogues alongside a chimp. Even the panda's getting frisky. It really doesn't matter that they're just 22 audience members dressed in outsized animal suits made from the kind of material that your gran has round the bottom of the lav: seeing The Flaming Lips is like an alt.indie version of *The Jungle Book*. Only soundtracked by songs about head wounds with four foot high glitterballs mounted on reconstructed cement mixers and the trip sequence from *2001: A Space Odyssey* on repeat in the background. Forget furrowed-brow BRMC-type existentialism – Flaming Lips shows have more in common with a five-year-old's party than normal gigs. Theirs is a world powered by glitter and balloons, where ricin and Matthew Kelly have no need to exist. A world where it's Christmas, everyone's birthday and the end of the rainbow all at once.

Backstage before the gig, however, it's a different story. As a hapless balloon roadie attempts to pump 50 giant inflatables into life, guitarist Steven Drozd enthuses about support act British Sea Power and chuckles over *NME* while Wayne Coyne runs around looking harried. Today Wayne's

Barmy army: British Sea Power

"I think the people in the animal suits have been fucking onstage"
Wayne Coyne

Light fantastic: Wayne battles those imaginary pink robots

PHOTOGRAPHY: ANDY WILLSHER/JAMES TOOHER

Easy tiger: Wayne attracts some unwanted attention from one overamorous groupie

wearing a crumpled beige linen suit and long stripey scarf, looking, with his grey-tinged mane, like he's about to audition for the lead part in *Doctor Who*.

While the animals (picked from the first people in the queue outside) are lectured on not smoking in their outfits, Wayne frets gently over the whereabouts of Stuart Mogwai, tonight supposed to be donning a suit. It's recently become a ritual that someone famous goons about onstage with the band: previous incumbents have included tourmate Beck, head hobbit Elijah Wood and actress Juliette Lewis.

The way Wayne sees it, though, the whole thing's got out of hand. "It started when we did a show in Oklahoma City and a friend of ours took a coupla hits of LSD and came dressed as a giant rabbit. He walked around all night and for weeks after that it was all people talked about," he explains.

"But now it's evolved into this freakshow of light and movement and absurdity. It's psychedelic and childlike and all of those things that people associate with us.

"Actually, I think the people in the animal suits have been fucking onstage. We've got the suits back with the crotches ripped," he grins wolfishly.

Where the Lips have Hollywood celebrities, onstage inter-species congress and projections of a punch-drunk Paul Newman, British Sea Power opt instead to deck the stage like off-season at Center Parcs, crowding the space with shrubbery and stuffed animals. The only band in the world that would be equally at home on the soundtrack to *Donnie Darko* and *Dad's Army*, BSP share a perversity of spirit and a wide-eyed love of nature with the headliners. Their Little Englander overcoat rock, films of the band wrestling half-naked and World War II air-raid warden helmets have all gestated into something genuinely distracting, but tonight, however, belongs to the Americans.

The Flaming Lips arrive onstage to a brisk blast of Carl Orff's 'Carmina Burana' (for philistines: the music from the Old Spice ads) and footage of a naked woman jiggling about. Then the messages appear. 'HELLO!' reads the huge pink writing. 'TONIGHT YOU WILL WITNESS! THE MOST SPECTACULAR THING! YOU HAVE EVER SEEN! YOUR LIFE! WILL CHANGE! FOREVER!' Not entirely true, but a nice sentiment nonetheless.

The band are stationed in a line – no drummer-at-the-back hierarchy here. Keyboardist/bassist Michael Ivins, excitingly-named percussionist Kliph Scurlock and Drozd all wear headless pink animal suits. Wayne's still in the crumpled linen, but waves and pogos like a tartrazined toddler, chucking confetti, puncturing balloons and waving a neon light like a lasso. Even dour old Michael's grinning like he's at a wedding.

It's hard to separate the music from the spectacle: floation tank visuals mesh with Japo-horror as 'Yoshimi Battles The Pink Robots Pt.1' lollops along, Wayne drags out a megaphone and strobe for 'Lightning Strikes The Postman' and the completion of a surf-metal version of nutso Pink Floyd man Syd Barrett's 'Lucifer Sam' sees Drozd celebrating with liberal swigs of Jim Beam. After leading the crowd in a lusty rendition of 'Happy Birthday' dedicated to Lynn (19 today) and Jessica (23), they encore with a fragile 'What Is The Light?' and declarations of love for Glasgow.

It's the dancing animals that really steal the night, though, as well as a fair portion of the band's rider. Whopping, frugging and hopping, it's one of the most stupid and deeply pleasurable things *NME*'s seen for ages. Only someone with a heart of granite would find reason to complain. Sad to report, however, but the zebra's dancing was a little flat. Next time, a little more life, dearie.

Backstage post-party, the mood is once again subdued. Wayne ponders the nature of his band's live show. "Even if people thought this was stupid, we'd carry on doing it. But this isn't genius, this is just *stuff*. Anyone can throw confetti on any night of the week if they like. It's all just *stuff*."

Maybe. But it takes a special kind of genius to transform such simple *stuff* into something so transcendentally great; a genius of goodwill.

Pat Long

Wayne and his furry Glaswegian menagerie shortly after doing, allegedly, what they do on the Discovery Channel

Unsung heroes of hip-hop: The Roots show their skills

THE ROOTS
London Camden Jazz Café
January 13

Philadelphia hip-hop crew rock Camden to its, er, roots

Amid December's glut of hip-hop albums, The Roots' 'Phrenology' was an endlessly fascinating late challenger for 2002's album of the year. For the best part of a decade now, the Philadelphia crew have fused rap with live funk, been break-friendly musicians-for-hire (they backed Jay-Z on his 'Unplugged' session) and made a sequence of worthy but dull albums.

The wild explorations of 'Phrenology', however, blow preconceptions out of the water. And this heinously exclusive live show drills home the point even harder: The Roots are flat-out astounding. First, wipe away ideas that hip-hop with instruments is soft or compromised. Here's Black Thought, slugging Red Bull and draped in a fluffy white towel, off on a vicious rap through 'Thought @ Work' while his band play with an economy and sharpness that gives old samples new sinews.

You worry with this sort of thing that the band might get off too much on their own excellence, that hip-hop's needle-skipping immediacy might be sacrificed for muso indulgence. The Roots *are* frighteningly good musicians, but one of their many remarkable features is their discipline, intensity and total lack of wank. It's a tiny caveat in the context of such a great gig but, if anything, you want them to stretch out more, play more of the free noise passages that make 'Phrenology' such a wonder.

Because here's a band who calmly suggest, then prove, they can do anything. Every one of them sings brilliantly, even their sainted drummer ?uestlove, an Afro-ed Buddha with a personalised Arsenal shirt. They can kick like a DC hardcore band, or pull off a perfect Run-DMC tribute should the mood take them. Trust us: the full tour in March will be legend.

John Mulvey

OF MONTREAL
London King's Cross Water Rats
January 8

Weirdified Beatle-pop genius overcomes stagefright

Singer Kevin Barnes' first attempt at a joke falls flat. "When you're in the big city you've got to have big city material," he announces with a hint of regret.

That Barnes' patter isn't exceptional means it's just as well Of Montreal's music is. The product of a passion for Beatle-era pop gone horribly septic in the hot sun of their native Atlanta, Georgia, Of Montreal are what The Monkees would have sounded like if Charles Manson really had passed his audition to join them.

If that all sounds a bit knowing, then rest assured there is nothing facile or irony-tinged about them. New single, 'Jennifer Louise', may seem like a fairly throwaway song about Barnes' long-lost cousin but it's delivered with the manic energy of a man who looks like he's singing at gunpoint – melting with stagefright.

That they have even better songs than those played in tonight's set; songs blessed with unpredictable twists and killer melodies melodies – among them the truly majestic 'You Are An Airplane' – augurs very well for them indeed.

If you've just joined, you've missed a handful of albums and a thimbleful of shows. Don't miss the next one.

Jim Wirth

THE FUTUREHEADS/ PINK GREASE/ KLANG
London Camden Barfly @ The Monarch
January 9

Untasty triple bill saved by Sunderland art-punk upstarts

It's only January, but tonight's already billed as the 'Best of 2003'. Somewhat unsurprisingly, this is far from the case. Donna Matthews obviously left behind any semblance of tunesmithery on leaving Elastica, as Klang are a ploddy three-piece; the Yeah Yeah Yeahs without the Yeah. Even the spaghetti western guitar noises can't pull them out of their indie ditch.

Things go further downhill with Sheffield's Pink Grease, featuring a bleach blond Phil Oakey-esque singer gyrating and flailing to the sound of sub-Suicide synths. *"Make love with me"*, he howls pleadingly. In that white leather jacket? Not bloody likely mate.

So thank the Strummer in the sky for The Futureheads. The future's probably the last place they're looking, though; plying instead a rowdy mash-up of Talking Heads, the Ramones, Buzzcocks and, of course, The Clash. Their reggae-rhythmed set of miniature songs peppered with beatboxing and handclaps has shouty harmonies in punk-rock spades, delivered by a singer with a gloriously petulant London croak – even though he's from Sunderland.

Hey! Ho! Let's go! The Futureheads – the best of 2003? Almost certainly.

Leonie Cooper

THE GET UP KIDS
London WC1 ULU
January 13

Emo mainstays forsake recent calmer direction for noise

If last year's mellow 'On A Wire' LP was the sound of Kansas city emo troupers The Get Up Kids – deep breath – *growing up*, then it only makes for more of a surprise when they lunge straight for the adrenal gland with a charged-to-the-eyeballs version of the five-year-old 'Holiday'. It doesn't so much rock the world of ULU's emo massive as threaten to knock it from its axis. They don't calm down, either. Even the tune-heavy likes of 'Fall From Grace' threaten to OD on pure speed-thrill enthusiasm, resulting in a sound not unlike Elliott Smith being fed headfirst into a cement mixer.

Still, no matter how hard they try to scream and thrash several shades of fuck out of their guitars, they can't escape from the sun-drunk melodic perfection beneath the noise. It rules – even when the pace eventually relents, the acoustic tenderness of songs like 'Campfire Kansas' still send cluster-bombs around the heart in a way Jimmy Eat World could only wet-dream about.

As 'Ten Minutes' nukes its way through the encore, something feels very right. The Get Up Kids may be growing up, but at least they're doing it gracefully. And more important, they're doing it *loudly*.

Tim Jonze

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FEBRUARY

MONDAY	3RD	WOLVERHAMPTON, LITTLE CIVIC	01902 552 121
TUESDAY	4TH	GLASGOW, KING TUT'S	0141 221 5279
WEDNESDAY	5TH	NEWCASTLE, UNIVERSITY	0191 233 0444
THURSDAY	6TH	LONDON, ASTORIA NME BRATS with Soundtrack of our lives	0191 233 0444
SATURDAY	8TH	LEEDS, UNIVERSITY BRIGHTON BEACH	0113 245 5570
SUNDAY	9TH	NORTHAMPTON, SOUNDHAUS	01604 250 898
MONDAY	10TH	NORWICH, ARTS CENTRE	01603 660 352
TUESDAY	11TH	MANCHESTER, ROADHOUSE	0161 832 1111
THURSDAY	13TH	NOTTINGHAM, ROCK CITY	0115 958 8484
FRIDAY	14TH	LONDON, 100 CLUB	020 7403 3331 / 020 7734 8932
SATURDAY	15TH	CARDIFF, BARFLY	0870 907 0999
SUNDAY	16TH	BRIGHTON, FREEBUTT	01273 772770

All Tickets (subject to booking fee) 24hr cc hotline: 0871 2200 260 or buy online: www.gigsandtours.com
Spirit of the Ghost Riders LIMITED EDITION 1000 ONLY 7" 360 COMPACT DISC AVAILABLE NOW www.theraveonettes.com

24hr cc hotline 0871 2200 260 www.gigsandtours.com - exclusive live announcements and priority booking

SJM Concerts presents

SJM Concerts by arrangement with 13 Artists present

SUPERGRASS

THE DAISUNS

The Polyphonic Spree

& THE RAVEONETTES

EXPERIENCE **LIFE ON OTHER PLANETS**

LONDON WEMBLEY ARENA
SATURDAY 25TH JANUARY
0870 739 0739, 020 7403 3331, 020 7734 8932

TICKET PRICE: £18.50ADV. (SUBJECT TO BOOKING FEE)
24HR CC HOTLINE: 0871 2200 260 OR BUY ONLINE: WWW.GIGSANDTOURS.COM
THE ALBUM 'LIFE ON OTHER PLANETS' OUT NOW. WWW.SUPERGRASS.COM WWW.LIFEONOTHERPLANETS.CO.UK

SJM Concerts by arrangement with The Agency present

THE MUSIC

BANK HOLIDAY WEEKEND
plus special guests

Friday 2nd May
BLACKPOOL Empress Ballroom
0161 237 5554 / 0161 832 1111 / 01253 292 029
Winter Gardens B/O & Piccadilly B/O (Manchester & Liverpool)

Saturday 3rd May
BRIDLINGTON Spa
0113 244 4600 / 01262 678 258
Bridlington Spa B/O & Jumbo Records (Leeds)
Hull City Hall B/O & York Barbican B/O

Tickets £13.50adv. (subject to booking fee)
24 hr cc hotline 0871 220 0260
on-line www.gigsandtours.com
Coach/Ticket packages available
please check www.themusic.uk.com for details
THE TRUTH IS NO WORDS OUT 17/02/03
www.themusic.uk.com

SJM Concerts present

JOHN SQUIRE

PLUS SPECIAL GUESTS **The Basement** **minuteman** **PALOALTO** **cranebuilders**

JANUARY 2003
FRIDAY 24TH MCD present
BELFAST LIMELIGHT
0870 243 4455
SATURDAY 25TH MCD present
DUBLIN AMBASSADOR
18909 25100
MONDAY 27TH DF Concerts present
ABERDEEN MUSIC HALL
0870 169 0100
TUESDAY 28TH DF Concerts present
GLASGOW BARROWLANDS
0870 169 0100
THURSDAY 30TH
NEWCASTLE NORTHUMBRIA UNI
0191 233 0444, 0191 263 5000
FRIDAY 31ST
LEEDS UNIVERSITY
0113 244 4600
FEBRUARY 2003
SUNDAY 2ND
MANCHESTER RITZ SOLD OUT
WEDNESDAY 5TH
SHEFFIELD LEADMILL
0845 300 4050
THURSDAY 6TH
LONDON SHEPHERDS BUSH EMPIRE
0870 771 2000, 020 7403 3331

Tickets £15adv. except London £16.50, Belfast £16.50 & Scotland £17.50adv. (subject to booking fee), Dublin €27.20 adv. inc. booking fee
24hr cc hotline: 0871 2200 260 online: www.gigsandtours.com www.johnsquire.com

SJM Concerts by arrangement with The Agency present

turin brakes

PLUS GUESTS
I AM KLOOT

FEBRUARY 2003
22 **Cardiff** University 029 2078 1458 DF concerts
24 **Aberdeen** Music Hall 0870 169 0100 DF concerts
25 **Glasgow** Barrowlands 0870 169 0100
26 **Newcastle** University 0191 261 2606
28 **Manchester** Academy 0161 832 1111
MARCH 2003
01 **Liverpool** University 0151 256 5555
02 **Lancaster** Sugar House 0161 832 1111
04 **Birmingham** Academy 0870 771 2000
05 **Leeds** University 0113 244 4600
06 **Sheffield** Octagon 0114 222 8777
07 **Leicester** De-Montfort Uni 0115 912 9000
09 **Nottingham** Rock City 0115 941 2544
10 **Norwich** UEA 01603 508 050
11 **Brighton** Dome 01273 709 709
12 **Cambridge** Corn Exchange 01223 357 851
14 **Folkestone** Leas Cliff Hall 01303 253 193
15 **Portsmouth** Pyramids 023 9235 8608
16 **Bristol** Academy 0870 771 2000
17 **Exeter** Uni Lemon Grove 01392 425 309
19 **Oxford** Brookes Uni 01865 484 750
20 **Brixton** Academy 0870 771 2000 / 0207 403 3331

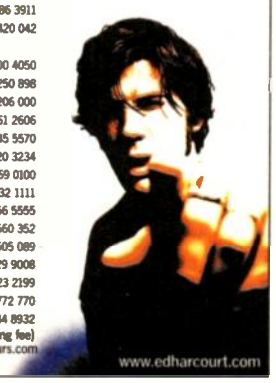
Tickets £13.50adv. except London £14adv. (subject to booking fee)
24 hr cc hotline: 0871 2200 260 or buy online: www.gigsandtours.com
New Album "ETHER SONG" out 03.03.03
New Single "PAIN KILLER" out 17.02.03
www.turinbrakes.com

SJM Concerts by arrangement with 13 Artists present

Ed Harcourt

January			
29	Portsmouth Wedgewood Rooms	023 9286 3911
30	Oxford Zodiac	01865 420 042
February		
01	Sheffield Leadmill	0845 300 4050
02	Northampton Soundhaus	01604 250 898
03	Stoke Sugarmill	01782 206 000
05	Northumbria University	0191 261 2606
06	Leeds Cockpit	0113 245 5570
07	Edinburgh Liquid Rooms	0131 220 3234
08	Glasgow King Tuts	0870 169 0100
10	Manchester University	0161 832 1111
11	Liverpool University	0151 256 5555
12	Norwich Arts Centre	01603 660 352
14	Gloucester Guildhall	01452 505 089
15	Bristol Fleece	0117 929 9008
16	Cardiff Ifor Bach	029 2023 2199
18	Brighton Concorde	01273 772 770
19	London Scala	020 7403 3331, 020 7734 8932

Tickets £12adv. except London £13.50adv. (subject to booking fee)
24hr cc hotline: 0871 2200 260 buy online: www.gigsandtours.com
New album From Every Sphere due February 2003



www.edharcourt.com

THE BURN

SJM Concerts by arrangement with The Agency present

THE DRUNKEN FOOL TOUR

Monday 17th February
MANCHESTER LIFE CAFE
0161 832 1111

Tuesday 18th February
GLASGOW KING TUTS
0870 169 0100

Wednesday 19th February
LONDON 93FT EAST
020 7403 3331, 020 7734 8932

Thursday 20th February
NOTTINGHAM SOCIAL
0115 912 9000

Saturday 1st March
LIVERPOOL BANDWAGON
0151 256 5555

Tickets £6adv. except London £7.50 (subject to booking fee)
24hr cc hotline: 0871 2200260, online www.gigsandtours.com
New single "Drunken Fool" out 17-03-03 from the new album
"Sally o' Mattress" out 31-03-03 www.the-burn.co.uk

Plus special guests
THE STANDS

SJM Concerts by arrangement with ITB present

gusgus

plus guests
VENUS
HUM

January 2003
Thu 23 GLASGOW KING TUTS 0870 169 0100
Sun 26 MANCHESTER LIFE CAFE 0161 832 1111
Mon 27 LONDON SCALA 020 7403 3331

Tickets £8.50adv. except London £10adv. (subject to booking fee)
24hr cc hotline: 0871 2200 260 or online: www.gigsandtours.com
New single DAVID released 20th January 2003 taken from the album ATTENTION out now

www.underwaterrecords.com

24hr cc hotline 0871 2200 260 www.gigsandtours.com - exclusive live announcements and priority booking

METROPOLIS MUSIC PRESENTS

NME AWARDS SHOWS 2003

EXCLUSIVE NEW SHOW

Tuesday 4th February — **aqualung** — **LONDON SCALA**

THE WARLOCKS + PALOALTO + THE VEILS

Tickets: £11.60 adv. [50p donation to Scope]

Tuesday 4th February

starsailor SOLD OUT

NADA SURF + THE 22-20s + HOPE OF THE STATES

Wednesday 5th February

NME SOLD OUT

BLAK TWANG feat. DJ BIG TED + FALLACY + PANJABI MC (DJ SET)

Thursday 6th February

The Soundtrack of Our Lives

Ladytron

IKARA COLT + THE RAVEONETTES

Tickets: £12.60 adv. [50p donation to Scope]

THE COOPER TEMPLE CLAUSE NO LONGER APPEARING. REFUNDS AND RE-BOOKING AVAILABLE FROM POINT OF PURCHASE

Friday 7th February

SOLD OUT

FACE TOMORROW + THE 80's MATCHBOX B-LINE DISASTER + KINESIS

Saturday 8th February

IDLEWILD SOLD OUT

CAVE IN + THE BEATINGS + MY MORNING JACKET

Sunday 9th February

THE DANDY WARHOLS SOLD OUT

THE POLYPHONIC SPREE + INTERPOL + THE THRILLS

Monday 10th February

SAVES THE DAY

THE BELLRAYS + HELL IS FOR HEROES + THE STAR SPANGLES

Tickets: £12.60 adv. [50p donation to Scope]

Tuesday 11th February

THE SORAL SOLD OUT

THE BASEMENT + SLEEPY JACKSON + KINGS OF LEON

Wednesday 12th February

THE LIBERTINES SOLD OUT

DETROIT COBRAS + THE SIGHTS + THE HISS

EXCLUSIVE NEW SHOW

Friday 14th February

N★E★R★D

SPYMOB + JOHNNY 4

Tickets: £15.60 adv. [50p donation to scope]

LONDON ASTORIA

Friday 7th February 8pm - 2am — THE STREETS SOLD OUT — Tickets: £15.60 adv. [50p donation to Scope]

ROLL DEEP feat. DIZZEE RASCAL AND WILEY + MORE FIRE CREW

KILLA KELA (MULTIVOCALIST/BEATBOX) feat. SPITKINGDOM SOUNDSYSTEM

LONDON BRIXTON ACADEMY

Box Office: 020 7344 4040 or NME Ticket line: 0870 1663 663
or go online @ www.nmetickets.com

Tickets also available from: Credit Card Hotline: 020 7287 0932, Stargreen: 020 7734 8932 Way Ahead: 020 7403 3331. Tickets subject to booking fee. Buy on-line: www.gigsandtours.com

Scope - registered charity 208231

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Metropolis Music by arrangement with Helter Skelter and Riverman present

PLACEBO

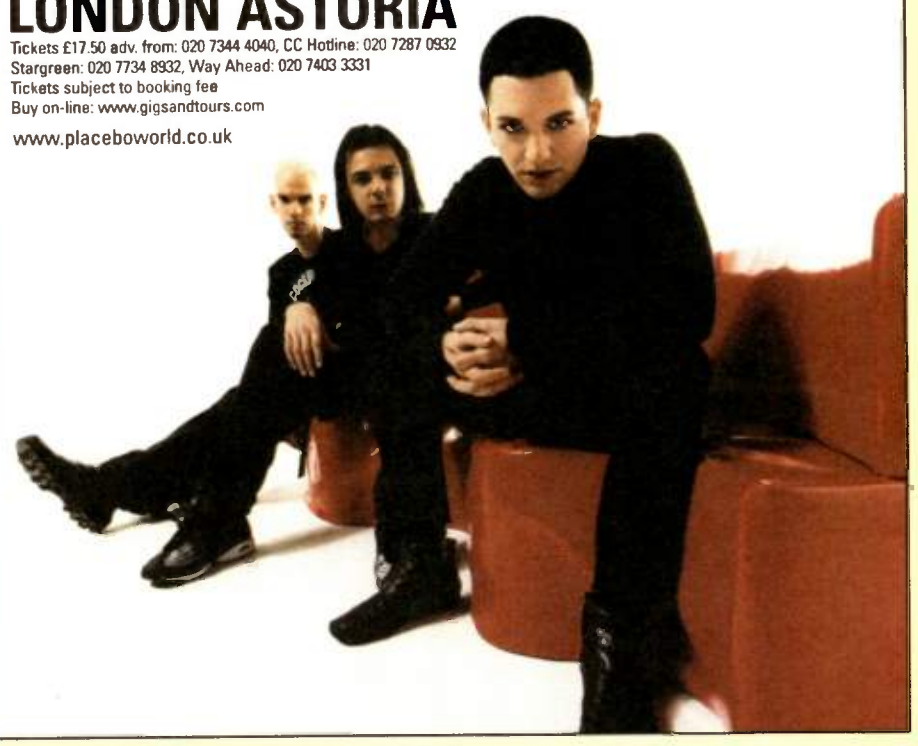
Plus special guests **colour of fire**

MONDAY 10TH MARCH

LONDON ASTORIA

Tickets £17.50 adv. from: 020 7344 4040, CC Hotline: 020 7287 0932
Stargreen: 020 7734 8932, Way Ahead: 020 7403 3331
Tickets subject to booking fee
Buy on-line: www.gigsandtours.com

www.placeboworld.co.uk



Metropolis Music, SJM Concerts, Mean Fiddler and PCL by arrangement with The Agency present

YEAH YEAH YEAHS

Plus
Ikara Colt (24, 25, 27)
Ex-Models (24)
The Loves (25)
Cranebuilders (26, 27)
Har Mar Superstar (27, 01, 04)
The Stills (01, 02)
The Kills (04)
C64 (04)

Monday 24 February
Glasgow QMU
0870 220 1116, 0141 339 8383

Tuesday 25 February
Sheffield Leadmill
0845 300 4050

Wednesday 26 February
Manchester University
0161 832 1111

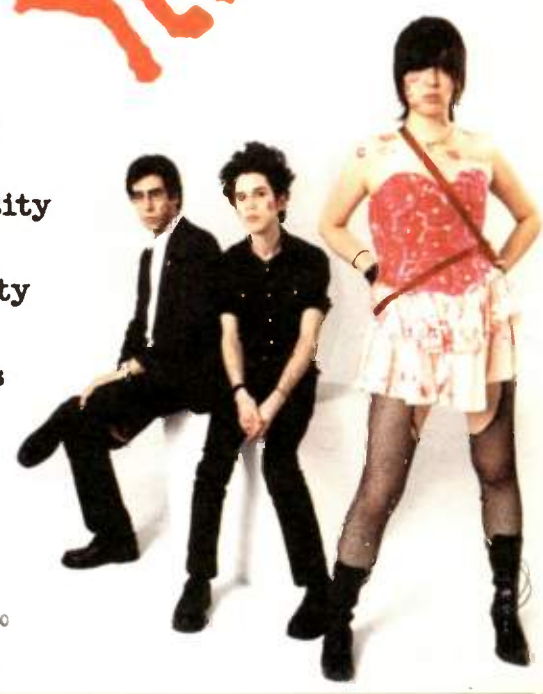
Thurday 27 February
Nottingham Rock City
0115 958 8484

Saturday 01 March
Bristol Anson Rooms
0870 44 44 400

Sunday 02 March
Oxford Zodiac
01865 420 042

Tuesday 04 March
Please note change of venue due to phenomenal demand
London Astoria
020 7287 0932, 020 7734 8932, 020 7344 4040

Tickets subject to booking fee
Buy on-line: www.gigsandtours.com



Metropolis Music presents

Metropolis Music, SJM Concerts and PCL by arrangement with Coda present

David Holmes presents the Free Association

PLUS GUESTS
CHILDREN
PABLO PSYCHONAUT DJ SET

MARCH		
SUNDAY	09	OXFORD ZODIAC 01865 420 042
MONDAY	10	LEEDS COCKPIT 0113 245 5570
TUESDAY	11	SHEFFIELD TUESDAY CLUB 0845 300 4060
THURSDAY	13	BIRMINGHAM ACADEMY 0870 771 2000
FRIDAY	14	SHEPHERDS BUSH EMPIRE 0870 771 2000, 020 7287 0932 020 7734 8932, 020 7344 4040, 020 7403 3331
SATURDAY	15	MANCHESTER UNIVERSITY 0161 832 1111
SUNDAY	16	CAMBRIDGE JUNCTION 01223 511 511
TUESDAY	18	NEWCASTLE NORTHUMBRIA UNIVERSITY 0191 261 2606
WEDNESDAY	19	EDINBURGH LIQUID ROOMS 0870 0600 100
FRIDAY	21	BRISTOL ANSON ROOMS 0117 929 9008
SATURDAY	22	LIVERPOOL LOMAX 0151 256 5555
SUNDAY	23	CARDIFF UNIVERSITY 029 2078 1456

All tickets subject to booking fee
Buy online: www.gigsandtours.com
www.thefreeassociation.tv the free association album - out now

Metropolis Music, SJM Concerts and DF Concerts by arrangement with Helter Skelter present

Richard Hawley

Plus guests

March

Wed 05 **Bristol Fleece** 0117 928 9008
Thu 06 **Portsmouth Wedgewood Rooms** 02392 863 911
Sun 09 **Glasgow King Tuts** 0870 169 0100
Mon 10 **Manchester University** 0161 832 1111
Tue 11 **Dublin Whelans** 1 890 925 0100
Thu 13 **London Scala** 020 7287 0932, 020 7734 8932 020 7403 3331, 020 7344 4040
Sat 15 **Sheffield Leadmill** 0845 300 4060

Tickets subject to booking fee
Buy on-line: www.gigsandtours.com

New Album 'Lowedges' out on Setanta from 10th February
www.richardhawley.co.uk

Metropolis Music by arrangement with Primary Talent International present

Rjd2

PLUS GUESTS
MONDAY 24 FEBRUARY
LONDON CARGO
020 7287 0932 / 020 7734 8932
020 7403 3331 / 020 7344 4040
Tickets subject to booking fee
Buy on-line: www.gigsandtours.com

METROPOLIS MUSIC & CPL BY ARRANGEMENT WITH PRIMARY TALENT INTERNATIONAL PRESENT

DON'T TRY THIS AT HOME THE TOUR

FEATURING JACKASS CAST MEMBER
STEVE-O
PLUS JACKASS GUESTS

FEBRUARY

MON 03 **LONDON SHEPHERDS BUSH EMPIRE** 0870 771 2000, 020 7287 0932, 020 7734 8932
WED 05 **BIRMINGHAM ACADEMY** 0870 771 2000
FRI 07 **LIVERPOOL UNIVERSITY** 0151 256 5555
SUN 09 **GLASGOW BARROWLANDS** 0141 339 8383
TUE 11 **NEWCASTLE UNIVERSITY OF NORTHUMBRIA** 0191 261 2606
THU 13 **LEEDS UNIVERSITY** 0113 255 5570
FRI 14 **MANCHESTER ACADEMY** 0161 832 1111
SUN 16 **NOTTINGHAM ROCK CITY** 0115 958 8484
MON 17 **CAMBRIDGE CORN EXCHANGE** 01223 357851
WED 19 **BRISTOL ACADEMY** 0870 771 2000
THU 20 **SOUTHAMPTON GUILDHALL** 023 8063 2601

ALL TICKETS SUBJECT TO BOOKING FEE
BUY ON - LINE: WWW.GIGSANDTOURS.COM

PARENTAL ADVISORY GUARANTEED TO OFFEND

Metropolis Music and Regular Music by arrangement with 13 Artists present

Sigur Rós

Plus guests

Tuesday 11th February
Glasgow Barrowlands
Tickets £13.50 adv. from: 0870 903 3444

Wednesday 12th February
Hammersmith Apollo
Tickets £17.50 adv. from: CC Hotline: 020 7287 0932, Stargreen: 020 7734 8932, Ticketmaster: 020 7344 4040, Way Ahead: 020 7403 3331, Rough Trade shops (Neals Yd and Talbot Rd) Rhythm Records (Camden), Ticketmaster Tower Records and selected Virgin stores throughout London and the SE. Tickets subject to booking fee. Buy on-line: www.gigsandtours.com

METROPOLIS MUSIC, SJM CONCERTS & CPL BY ARRANGEMENT WITH HELTER SKELTER PRESENT

the delgados

Plus special guests **Aereogramme**

JANUARY

Wed 29 **LEEDS CITY VARIETIES** 0113 243 0808
Thu 30 **MANCHESTER UNIVERSITY** 0161 832 1111
Fri 31 **LONDON SHEPHERDS BUSH EMPIRE** 0870 771 2000, 020 7287 0932, 020 7734 8932, 020 7403 3331, 020 7344 4040

FEBRUARY

Sat 01 **BRIGHTON PAVILION** 01273 709 709
Sun 02 **BIRMINGHAM ACADEMY** 0870 771 2000
Mon 03 **NEWCASTLE NORTHUMBRIA UNIVERSITY** 0191 261 2606
Tue 04 PLEASE NOTE CHANGE OF DATE, ORIGINAL TICKETS REMAIN VALID **GLASGOW QMU** 0870 220 1116, 0141 339 8383, www.cplweb.com

All tickets subject to booking fee. www.gigsandtours.com

New album 'Hate' out now on Mantra

Metropolis Music, DP Concerts and MCD by arrangement with Coda present

BETH GIBBONS & RUSTIN MAN

FEBRUARY

Sun 23 **BRISTOL ACADEMY** 0870 771 2000
Tue 25 **LIVERPOOL UNIVERSITY** 0151 256 5555
Wed 26 **DUBLIN AMBASSADOR THEATRE** 1 890 925 100
Thu 27 **GLASGOW BARROWLANDS** 0870 169 0100

MARCH

Sat 01 **LONDON SHEPHERDS BUSH EMPIRE** 0870 771 2000, 020 7287 0932 020 7734 8932, 020 7403 3331

All tickets subject to booking fee
Buy online: www.gigsandtours.com

'Out of Season' CD / LP out now
www.bethgibbons.com

Metropolis Music and DF Concerts by arrangement with Helter Skelter present

TENACIOUS D

Plus guests

Friday 14th March
MANCHESTER APOLLO
0161 832 1111

Sunday 16th March
EDINBURGH CORN EXCHANGE
0870 169 0100

Tickets £16.00 adv. subject to booking fee. Buy on-line: www.gigsandtours.com

Metropolis Music by arrangement with The Agency present

RADIO 4

Tuesday 25th February
LONDON SCALA
Tickets £10 adv. (subject to booking fee)
CC Hotline: 020 7287 0932
Stargreen: 020 7734 8932
Ticketmaster: 020 7344 4040
Way Ahead: 020 7403 3331
Buy on line: www.gigsandtours.com

New single 'Eyes Wide Open' out February 24 on City Slang

Metropolis Music, SJM Concerts and PCL by arrangement with The Agency present

THE SIGHTS

+ special guests **THE HISS**

February		
Mon	10	BRIGHTON FREEBUTT 01273 772 770
Tue	11	NOTTINGHAM THE SOCIAL 0115 912 9000
Wed	12	LONDON ASTORIA 020 7344 4040, 020 7287 0932, 020 7734 8932
Sat	15	CAMBRIDGE BOAT RACE 01223 508 533
Sun	16	YORK FIBBERS 01904 651 250
Mon	17	MANCHESTER THE ROADHOUSE 0161 832 1111
Tue	18	GLASGOW NICE 'N' SLEAZY 0870 0600 100
Wed	19	LEEDS ROCKET 0113 245 5570
Thu	20	WOLVERHAMPTON LITTLE CIVIC 01902 582 121
Sat	22	BRISTOL LOUISIANA 0870 44 44 400
Sun	23	LIVERPOOL UNIVERSITY 0151 256 5555
Mon	24	LONDON MONARCH 020 7287 0932, 020 7734 8932, 020 7344 4040

All tickets subject to booking fee
Buy online: www.gigsandtours.com

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TO ADVERTISE TEL: 020 7261 2873 FAX: 020 7261 5353 ROOM 235, KING'S REACH TOWER, STAMFORD STREET, LONDON SE1 9LS
FOR TICKETS CALL THE 24-HOUR NME TICKETLINE ON 0870 1 663 663. CALLS CHARGED AT NATIONAL STANDARD RATE

the garage

20/22 HIGHBURY CORNER LONDON N5

SUN 26TH JAN £9ADV — Metropolis Music presents
TEN FOOT POLE
+ NO COMPLY
+FIVE KNUCKLE + VENEREA

THU 30TH JAN £6.50ADV
REUBEN
+GUESTS

FRI 31ST JAN £7.50
EASYWORLD
+LONGVIEW + LITTLE NIKITA

SAT 1ST FEB £8ADV — KLUBTASTIC PRESENTS
RESTLESS
+THE PITMEN +BIG BOSS

WED 5TH FEB £5ADV — CLUB FABULOUS PRESENTS
LAWS OF SHOTGUN
+SILENT FRONT +BLOWBACK
+CRA' CONVENTION

SUN 9TH FEB £12.50
THE MIGHTY MIGHTY BOSSTONES
+SPECIAL GUESTS

MON 10TH FEB £8ADV — Metropolis Music presents
MY MORNING JACKET
+very special guests

FRI 14TH FEB £8ADV
CAVE IN
+GUESTS

SAT 15TH FEB £8ADV
DETROIT COBRAS
+GUESTS

FRI 21ST FEB £8ADV — Metropolis Music presents
BURNING BRIDES

SAT 22ND FEB £10ADV — Metropolis Music presents
GUTTERMOUTH
+1208 + 60 MILE SMILE

TUE 25TH FEB £7ADV
THE IMMORTAL LEE COUNTY KILLERS
+THE HUNCHES

THU 27TH FEB DOORS 7.30PM £8ADV — Straight presents
FRENZAL RHOMB

THU 6TH MARCH DOORS 7.30PM £8.50 — In Association with Earache Records
BERZERKER
+DECEMBER +CORPERATION 187

SAT 8TH MARCH DOORS 7.30PM £8.50 — Straight presents
H2O

ON SALE NOW: DAVE SHARP / JIM JAMES (MY MORNING JACKET) / PALE
SCREAMIN' STUKAS / EARL BRUTUS / RETURN TO THE SABBAT / GUANA BATZ / MU330

EVERY FRIDAY 11PM - 3AM
international hi-fi
£6 ADMISSION / £4 WITH FLYER

EVERY SATURDAY 11PM - 3AM
insomnia
£6 ADMISSION / £4 WITH FLYER

C/C 020 7344 0044 (24hrs) or book online at www.meanfiddler.com
Also from Stargreen 020 7734 8932, www.ticketmaster.co.uk and in person from Ticketmaster in selected Virgin, Tower Records and Waitrose stores plus usual agents (subject to booking fee).
No booking fee when paying in cash from Astona box office, Camden Ticketline and all Mean Fiddler box offices. Info Line 020 8963 0940. Join The Garage mailing list: garagelistings@yahoo.co.uk

foundation presents

the sea and cake

+ the high llamas
and monade

27:01:03

union chapel
Compton Terrace, London N1

Doors open at 7pm. Tickets are available from Wayahead 0115 912 9000, www.wayahead.com Stargreen 0207 734 8932, www.stargreen.com Rough Trade Covent Garden 0207 240 0105 Rhythm Records NW1 0207 267 0123 and Reckless Records N1

FOUNDATION BY ARRANGEMENT WITH CODA AGENCY PRESENTS

CALEXICO

PLUS SPECIAL GUEST YANN TIERSEN

Tuesday 11 February 2003
SHEPHERDS BUSH EMPIRE

Doors 7pm. Tickets £14adv (stbf) available from Box Office 0870 771 2000 www.ticketweb.co.uk, Wayahead 0115 912 9000, www.wayahead.com, Stargreen 0207 734 8932, www.stargreen.com, Rough Trade 0207 240 0105, and Rhythm Records 0207 267 0123

NEW ALBUM FEAST OF WIRE OUT FEB 10 ON CITY SLANG/LABELS UK

Foundation presents

PUBLIC ENEMY

CHUCK D • FLAVOR FLAV • PROFESSOR GRIFF • DJ LORD • SIR JINX
PLUS SPECIAL GUESTS

Thursday 3 April 2003
LONDON ASTORIA

Doors 7.30pm. Tickets available from B/O 020 7344 4040, Wayahead 0115 912 9000, online at www.wayahead.com, Stargreen 020 7734 8932, online at www.stargreen.com Rough Trade W2, Mr Bongo W1 & Rhythm Records NW1

ECHOBOY

plus special guests CÆSARS

JANUARY
22 COLCHESTER ARTS CENTRE
01206 500 900
23 SHEFFIELD CASBAH
07952 304 617
24 LEICESTER SUMO
0116 285 6536
26 LIVERPOOL THE BARFLY
0870 907 0999
27 GLASGOW KING TUTS
0870 169 0100
28 LEEDS THE COCKPIT
0113 245 5570

February tour to be announced soon

TAKEN FROM THE NEW ALBUM GIRAFFE OUT 10.02.03
WWW.ECHOBOY.COM WWW.MUTE.COM

STRAIGHT BY ARRANGEMENT WITH PRIMARY TALENT INTERNATIONAL PRESENTS

LESS THAN JAKE

+ special guests

UK TOUR APRIL/MAY
www.lessthanjake.com

PLEASE NOTE RESCHEDULED DATES • ORIGINAL TICKETS STILL VALID

APRIL
24 CAMBRIDGE CORN EXCHANGE 01223 357 851
25 MANCHESTER ACADEMY* 0161 832 1111 SOLD OUT
26 LONDON FORUM 020 7344 0044 - 020 7734 8932 www.stargreen.com - www.wayahead.com
27 BRISTOL ACADEMY 0870 771 2000
29 SOUTHAMPTON GUILDHALL 0121 123 456
ADDED SHOW
30 EXETER UNIVERSITY 01392 425 309

MAY
01 BIRMINGHAM ACADEMY 0870 771 2000
ADDED SHOW
02 NORWICH UEA 01603 508 050
EXTRA DATE DUE TO PUBLIC DEMAND
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TEENAGE FAN CLUB — 19th February
ASIAN DUB FOUNDATION — 21st February
STONE STOUR — 26th February
DAVID HOLMES — 14th March
LESS THAN JAKE — 15th March
SHANE MAGOWAN & THE POPES — 17th March
TURIN BRAKES — 20th March
MATCHBOX 20 — 29th March
PUBLIC ENEMY — 3rd April
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Tue 28 **BIRMINGHAM ACADEMY**
0870 771 2000

Thu 30 **SHEFFIELD UNIVERSITY**
0114 222 8777, 0114 251 7000

Fri 31 **LIVERPOOL UNIVERSITY**
0151 256 5555

FEBRUARY 2003

Sat 01 **MANCHESTER ACADEMY**
0161 832 1111

Mon 03 **LEEDS METROPOLITAN UNIVERSITY**
0113 244 4600

Tue 04 **NOTTINGHAM ROCK CITY**
0115 941 2544

Wed 05 **NORWICH UEA**
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Fri 07 **PORTSMOUTH PYRAMID**
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Sat 08 **CARDIFF UNIVERSITY**
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TUE 04 **LONDON UPSTAIRS AT THE GARAGE (JIM JAMES SOLO SHOW)**
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WED 05 **MANCHESTER HOP & GRAPE**
0116 832 1111

THU 06 **CAMBRIDGE BOAT RACE**
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MON 10 **LONDON GARAGE**
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Plus guests

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Tickets £5 adv. 0870 0600 100

Fri 14 **MANCHESTER Night and Day Cafe**
Tickets £5 adv. 0161 832 1111

Sat 15 **BRISTOL Louisiana** NME Bring It On Show
Tickets £5 adv. 0117928 9008

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Debut mini-album 'The Sleepy Jackson' released Feb 24
www.thesleepyjackson.com

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WED 19 **OXFORD THE ZODIAC**

FRI 21 **LONDON SHEPHERDS BUSH EMPIRE**

SAT 22 **BRISTOL ANSON ROOMS**

SUN 23 **MANCHESTER UNIVERSITY**

TUE 25 **LEEDS METROPOLITAN UNIVERSITY**

WED 26 **CAMBRIDGE JUNCTION**

THU 27 **WARWICK UNIVERSITY**

FRI 28 **LIVERPOOL UNIVERSITY**

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FRI 31 MANCHESTER UNIVERSITY
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FEBRUARY

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SAT 08 OXFORD ZODIAC
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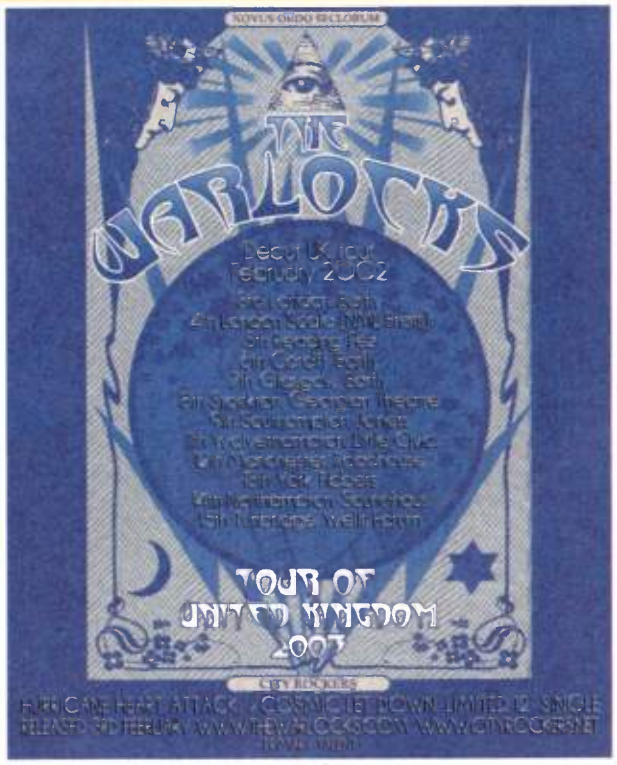

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Liverpool L1 4BH
0151 707 6171

Sun 26th Jan- **Echoboy + The Caesars** (£5 adv)

barfly cardiff.info@barflyclub.com
Kingsway, Cardiff,
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Store no: Receipt no: Sales asst initials:
This voucher entitles the holder to purchase three CDs from the Virgin Megastores 3 CDs For €20 promotion for only €27. Only one voucher may be redeemed per purchase; all CDs must be stickered with the correct 3 For €20 sticker. This voucher may not be exchanged in whole or in part for cash and cannot be used in conjunction with any other promotional voucher. The voucher is valid at any Virgin Megastore in the Republic Of Ireland until February 11, 2003. Defaced or damaged vouchers will not be accepted.

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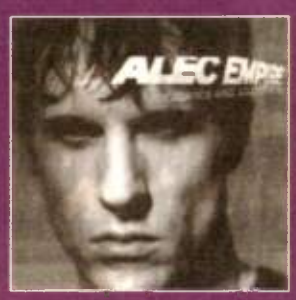
Black Rebel Motorcycle Club

Blur

Doves

Ladytron



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Ballboy

Cave In

Nirvana

Ian Brown

Aim

Clinic

Sigur Ros

Turin Brakes

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GIG GUIDE

From Wednesday January 22 to Tuesday January 28

Edited by Zane

Britain's best and biggest gig list. Send your dates to *NME* Gig Guide, 25th Floor, King's Reach Tower, Stamford Street, London SE1 9LS. Or fax the info to 020 7261 7718. Or email to *gigs@ipcmedia.com*. To ensure publication, your dates should reach us at least 14 days before our cover date. Please send a telephone number for all venues with your listings

VISIT *NME*'S GIG SEARCH AT www.nmetickets.com

WEDNESDAY 22

ABERDEEN Reuben/Mercury Tilt Switch Lava 01224 648000
BATH Spring Heel Jack Michael Tippett Centre 01225 463362
BIRMINGHAM Dawn Parade Moseley, Jug Of Ale 0121 449 1082
Tarantism Old Railway 0121 333 6434
BRISTOL Puressence Fleece & Firkin 0117 945 0996
Chris Rea Colston Hall 0117 922 3683
CAMBRIDGE Raging Speedhorn/Johnny Truant/Onepity Junction 01223 511511
Rosie Wilby Boat Race 01223 508533
CARDIFF Nekromantix Mount Stuart, MS1 Club 029 2030 1000
COLCHESTER Echoboy Arts Centre 01206 500900
DERBY Alien Tendrils/Dispute Victoria Inn 01332 740091
EDINBURGH Supergrass/Ed Harcourt/The Raveonettes Corn Exchange 0131 443 0404
GLASGOW Neko Case Barfly 0870 907 0999
Taproot/Pulse Ultra Garage 0141 332 1120
LEEDS Kool Keith/Evil E Wardrobe 0113 230 2113
Union Jackass/Cronic/Withnail New Roscoe 0113 246 0778
LEICESTER Lucky 7/Appease/Cars As Weapons/Grebo Charlotte 0116 255 3956
LONDON The Climb/Miss T & The Japanese Tourists/Doubledown Camden Dublin Castle NW1 020 7485 1773
Decods/Ultra Violet Pilots Tottenham Court Road Metro Club W1 020 7437 0964
The Flaming Lips/British Sea Power Kentish Town Forum NW5 020 7344 0044
Grinspoon Camden Underworld NW1 020 7482 1932
Koufax/Kelly 8/Kevin Devine/Mercy Suite Camden Verge NW5 020 7485 2781
Jesse Malin/Jeff Klein Charing Cross Road Borderline WC2 020 7734 2095
Mantis Clan/Irk/Psoudonym Kingston Peel 020 8546 3516
Medium 21/Draw/The Cherokees Camden Barfly @ The Monarch NW1 0870 907 0999
Munkster/The Cedar Room/Lopez Kentish Town Bull & Gate NW5 020 7485 5358
Andy Onyx/Bugwig Shoreditch Catch E2 020 7729 6097
Stone Foundation Highbury Corner Garage N5 020 7607 1818
Tempertwig/Stained Glass Heroes/Kai Motta Brixton Windmill SW2 020 8671 0700
The Thrills Aldgate East 93 Feet East E1 020 7247 6095
MANCHESTER The Bullets/Sumo Night And Day Cafe 0161 236 1822
Easyworld/Longview Roadhouse 0161 228 1789
One Minute Silence/Foxy University, Hop And Grape 0161 275 2930
MIDDLESBROUGH Hell Is For Heroes Town Hall 01642 242561
NOTTINGHAM InMe/Biffy Clyro Rock City 0115 941 2544
Mellow Disk Junktion 7 0115 970 4662
Jesse Sykes & The Sweet Hereafter Forest Tavern, Maze 0115 947 5650
PORTSMOUTH Mustard Plug Wedgewood Rooms 023 9286 3911
SHEFFIELD Counting Crows/Gemma Hayes Arena 0114 256 5656
ST ALBANS The Morons/The Immortals/Insomnia Horn 01727 853143
WINCHESTER Chikmid/Birdpen Railway Inn 01962 867795
YORK Sick On The Bus/Foamers/The Filaments Fibbers 01904 651250

THURSDAY 23

BATH Herman Dune/Finlay/Father Of Boon Moles 01225 404445
BIRMINGHAM Fat Cats Jam House 0121 236 6677
Arthur Lee & Love Academy 0121 262 3000
BOURNEMOUTH Antihero/Suffer Kiss/Pipeline/The Climb Bartonka 01202 317423
The Kennedy Soundtrack Mister Smith's 01202 291617
BRIGHTON Nucleus Roots/Love Grocer Concorde 2 01273 207241
The Spitfires Freebutt 01273 603974
BRISTOL Aspects/Beat Route 38/Kaizen Thekla 0117 929 3301
Lucky 7/Appease/Cars As Weapons/Grebo Fleece & Firkin 0117 945 0996
CAMBRIDGE Martin Grech/Mew Junction 01223 511511
CARDIFF Clipper/Then Came Bronson Barfly 029 2066 7658
The Vanities Clwb Ifor Bach 029 2023 2199
COLCHESTER One Minute Silence/Foxy Arts Centre 01206 500900
DUNDEE Reuben/Mercury Tilt Switch Westport Bar 01382 200993
GLASGOW Gus Gus/Venus Hum King Tut's Wah Wah Hut 0141 221 5279
Ten Foot Pole Cathouse 0141 248 6606
HULL Raging Speedhorn/Johnny Truant/Onepity University 01482 466264
LEEDS Novello Joseph's Well 0113 203 1861
Sly Mr Fox Hi-Fi Club 0113 242 7353
LEICESTER Nekromantix/The Hangmen/Red Sharks Charlotte 0116 255 3956
Jesse Sykes & The Sweet Hereafter/The Have Nots Musician 0116 251 0080
LIVERPOOL Townsend Barfly @ Masque 0151 707 6171
LONDON 28 Feet/Audio Einstein Highbury Corner Garage N5 020 7607 1818
Marc Carroll Tottenham Court Road 12 Bar Club WC2 020 7916 6989
Junior Senior Tottenham Court Road Metro Club W1 020 7437 0964
KATO/Coastal Dune/John Bilbrough Camden Dingwalls NW1 020 7267 1577
Potvin Walthamstow Standard E17 020 8503 2523
Reagan/Sayama Camden Dublin Castle NW1 020 7485 1773
Spring Heel Jack South Bank Queen Elizabeth Hall SE1 020 7960 4242
Tall Blonde Old Street Cargo EC2 020 7613 7731
Todd/Martini Henry Rifles/The Wops Shoreditch On The Rocks E2 020 7278 1074
Transporter/Morning Star/Rush Kentish Town Bull & Gate NW5 020 7485 5358
White Man Kamikazi/Nun Of The Above Angel Electrowerkz EC1 020 7837 6419
MANCHESTER Stuart Avery/Fazed/Polestar Roadhouse 0161 228 1789
Boy On A Dolphin Ashton Under Lyne, Witchwood 0161 344 0321
Taproot/Pulse Ultra University, Hop And Grape 0161 275 2930
NORWICH Jesse Malin/Jeff Klein Arts Centre 01603 660352
NOTTINGHAM Easyworld/Longview Rock City 0115 941 2544
OXFORD Hell Is For Heroes Zodiac 01865 420042
PETERBOROUGH Sick On The Bus/Foamers/The Filaments Park 01733 310383
SHEFFIELD Echoboy/The Caesars Casbah 0114 275 6077
STOKE The Travoltas/Bomb Jacks/Route 215 Talbot 01782 845507
SWINDON Mustard Plug Furnace 01783 534238
WOLVERHAMPTON InMe/Biffy Clyro Wulfrun Hall 01902 552121
YORK NYD/Dust Bowl Central/Flint Fibbers 01904 651250
Supergrass/Ed Harcourt/The Raveonettes Barbican Centre 01904 656688

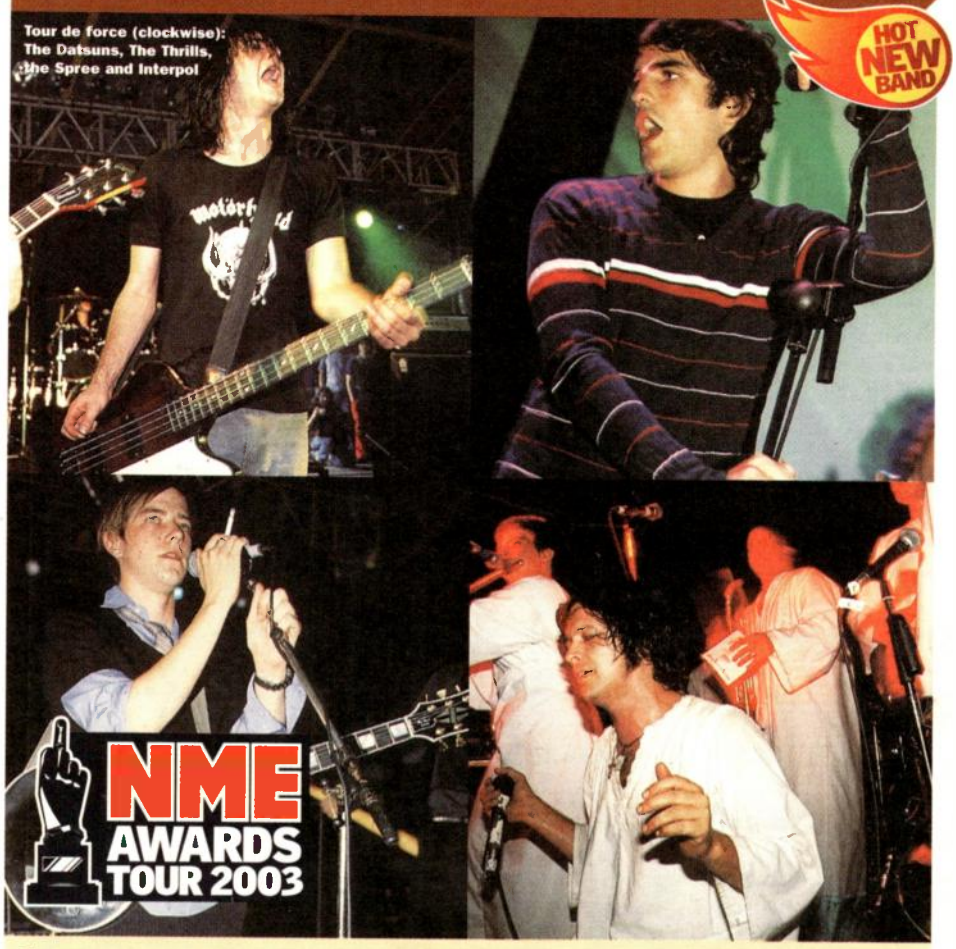
FRIDAY 24

ABERDEEN Delicate AWOL Dr Drakes 01224 596999
BELFAST John Squire/The Basement Limelight 028 9032 5942
BIRMINGHAM Weaver/Atlas/The Times Flapper & Firkin 0121 236 2421
BRIGHTON Finlay/Father Of Boon/Becomes The Death Of Water Freebutt 01273 603974
BRISTOL Actual Size/Jane Taylor Folk House 0117 926 2987
CARDIFF Jesse Malin/Jeff Klein Barfly 029 2066 7658
Ten Foot Pole Mount Stuart, MS1 Club 029 2030 1000
COLCHESTER Candyheads Twist 01206 562453
COVENTRY Dawn Parade Colosseum 024 7655 4473
DUBLIN The Datsuns/The Beatings/The Thrills (*NME* Awards Tour) Ambassador Theatre 00 3531 456 9569
EXETER Spring Heel Jack Phoenix 01392 667080
GLASGOW The Grim Northern Social King Tut's Wah Wah Hut 0141 221 5279
HANLEY Hell Is For Heroes Sugarmill 01782 214991
HARLOW The Filaments/Foamers/Sick On The Bus/Deadline Square 01279 305000
HIGH WYCOMBE 209/Harpies/Godsize/Sludge White Horse 01494 527672
HULL Reuben Adelphi 01482 348216
LEEDS Martin Grech/Mew Cockpit 0113 244 3446
LEICESTER Easyworld/Longview Charlotte 0116 255 3956
Echoboy Sumo 07855 473561
LIVERPOOL Arthur Lee & Love/Draw University, Mountford Hall 0151 256 5555
Raging Speedhorn/Johnny Truant/Onepity Stanley Theatre 0151 709 9108
LONDON Fiction King's Cross Water Rats WC1 020 7436 7211
Goldmaster Alistars/Rebelation Camden Underworld NW1 020 7482 1932
License To Destroy/The Guillotines Tufnell Park Boston Arms N19 020 7272 8153
One Minute Silence/Foxy Camden Barfly @ The Monarch NW1 0870 907 0999
The Shook/One Finger Ninja/Glue Kentish Town Bull & Gate NW5 020 7485 5358
Special Needs/Me Against Them Islington Hope'n'Anchor N1 020 7378 6095
The Spitfires Tufnell Park Dome N19 020 7272 8153
The Telescopes Aldgate East Arts Cafe E1 020 7247 5681
The Used/Through Silence Charing Cross Road Mean Fiddler WC2 020 7434 0403
The Yardbirds Twickenham Clarendon Hall 07729 176130
Zero Star/Cooper Brown/Badlands Camden Dublin Castle NW1 020 7485 1773
MANCHESTER Conduct Roadhouse 0161 228 1789
InMe/Biffy Clyro University 0161 275 2930
Mustard Plug/Captain Everything University, Hop And Grape 0161 275 2930
Supergrass/Ed Harcourt/The Raveonettes Apollo 0161 242 2560
NOTTINGHAM Big Daddy Social 0115 950 5078
Panic/Pariah Junktion 7 0115 970 4662
SHEFFIELD Nekromantix Corporation 0114 276 0262
ST ALBANS Shine Horn 01727 853143
WINCHESTER Redhill Railway Inn 01962 867795
YEOVIL Kids Near Water/Million Dead Journals Labour Club 01935 423450

SATURDAY 25

BATH The Kennedy Soundtrack Moles 01225 404445
BIRMINGHAM Silver Salt/360/Sidekick Flapper & Firkin 0121 236 2421
BRIGHTON Lucky 7/Appease/Cars As Weapons Concorde 2 01273 207241
Spring Heel Jack Corn Exchange 01273 709709
Wolves Of Greece Freebutt 01273 603974
BRISTOL The Experimental Pop Band Thekla 0117 929 3301
The Used Fleece & Firkin 0117 945 0996

PICK OF THE WEEK



The annual *NME* Awards Tour returns with a stunning and diverse line-up, showing the breadth of styles and talent to be found in the new rock revolution scene. Hard rockin' Kiwi kings of cool The Datsuns lead the line-up – listen out for new single, 'Harmonic Generator', out on February 10. They're ably supported, in total contrast, by Texan psychedelic love cult The Polyphonic Spree. Dark and angst-ridden NYC rock merchants Interpol precede, and melody-laden pop sensations The Thrills are on first. This totally unmissable event can be witnessed at Dublin Ambassador Theatre featuring The Datsuns/The Beatings/The Thrills (January 24), Glasgow Barrowlands (January 26), Newcastle University Of Northumbria (27) and Birmingham Academy (28). See *Now Booking* for further dates.

CARDIFF Fenton/Cranebuilders Barfly 029 2066 7658
Hell Is For Heroes/Talkshow Mount Stuart, MS1 Club 029 2030 1000
Kool Keith Clwb Ifor Bach 029 2023 2199
COVENTRY Five Knuckle/Gravel Trap Jailhouse 024 7622 1274
DERBY Goober Patrol/WORM/Fallout Theory Victoria Inn 01332 740091
DUBLIN John Squire Ambassador Theatre 00 3531 456 9569
EXETER One Minute Silence/Foxy Phoenix 01392 667080
GLASGOW Jackie Leven/Eleanor McEvoy Tron 0141 552 4267
Tippi/Astrid/Hazy Janes King Tut's Wah Wah Hut 0141 221 5279
HARLOW Jokers Wild/Starsky/Big Day Out Square 01279 305000
LEEDS Raging Speedhorn/Johnny Truant/Onepity Cockpit 0113 244 3446
LIVERPOOL Easyworld/Longview University 0151 256 5555
Shed Seven Lomax @ Nation 0151 236 4443
LONDON Blood Stream/Slaughter Of Souls Kingston Peel 020 8546 3516
The Chevrons/The Kites Camden Dublin Castle NW1 020 7485 1773
Felix Moment Power Trio/Seb Rosa/The Leeches Tottenham Court Road Metro Club W1 020 7437 0964
The Ghosts/Hone/Portion/Kausal Kentish Town Bull & Gate NW5 020 7485 5358
The Great Shark Hunt/Ocean 8 Camden Barfly @ The Monarch NW1 0870 907 0999
Keegar Phone/Sauce/Will Hunt Islington Hope'n'Anchor N1 020 7378 6095
Little Hell/Vanilla Pod/Harpies Ladbroke Grove Subterania W10 020 8960 4590
Nekromantix/Death Valley Surfers Camden Underworld NW1 020 7482 1932
The Newtown Grants/Lovejunk/K-Line/The Morons Camden Verge NW5 020 7485 2781
The Pirates Charing Cross Road Borderline WC2 020 7734 2095
Spyna Workshop Aldgate East Spitz E1 020 7392 9032
Stanton/Cove/Charlotte Field Notting Hill Arts Club W11 020 7460 4459
Supergrass/The Datsuns/The Polyphonic Spree/The Raveonettes Wembley Arena 0870 739 0739
Taproot/Pulse Ultra Charing Cross Road Mean Fiddler WC2 020 7434 0403
Geoffrey Williams Hackney Ocean 2 E8 020 7314 2800
MANCHESTER Arthur Lee & Love/Draw Academy 0161 275 2930
NEWCASTLE Antihero/Suffer Kiss/Laconia Arts Centre 0191 261 5618
Mustard Plug/Captain Everything/Howard's Alias University 0191 261 2606
NORWICH Million Dead/Copperpot Journals Ferryboat 01603 613553
PETERBOROUGH Reuben Met Lounge 01733 566100
SHEFFIELD Fat Cats Boardwalk 0114 279 9090
Martin Grech/Mew Leadmill 0114 221 2828
Sick On The Bus/Foamers/The Filaments Corporation 0114 276 0262
STOCKTON Tom Hingley Georgian Theatre 01642 674115
TORQUAY The Climb O'Conner's 01803 328271
WOLVERHAMPTON Dumpstar Little Civic 01902 552121
WORCESTER The Spitfires City Youth House 01905 23030

SUNDAY 26

BIRMINGHAM Spring Heel Jack Medicine Bar 0121 693 6001
The Used Academy 2 0121 262 3000
BRADFORD Mustard Plug Rio 01274 735549
BRIGHTON Pram Freebutt 01273 603974
Nik Turner's Space Ritual Concorde 2 01273 207241
BRISTOL The Soft Boys Fleece & Firkin 0117 945 0996
CAMBRIDGE Queen Adreena Junction 01223 511511
CARDIFF Adequate 7/Action Everybody Clwb Ifor Bach 029 2023 2199
The Spitfires/Black Dove/Seers Mission/Cause For Concern Barfly 029 2066 7658
EDINBURGH Raging Speedhorn/Johnny Truant/Onepity Liquid Rooms 0131 225 2564
EXETER X Is Loaded/Scarlet Soho Cavern Club 01392 495370
GLASGOW Cosmic Rough Riders/Mystery Juice King Tut's Wah Wah Hut 0141 221 5279
The Datsuns/The Polyphonic Spree/Interpol/The Thrills (*NME* Awards Tour) Barrowlands 0141 552 4601
HIGH WYCOMBE Lucky 7/Appease White Horse 01494 527672
HOVE Indigo Neptune Bar 01273 736390
LIVERPOOL Echoboy Barfly @ Masque 0151 707 6171
LONDON Arkangel/Angelcrew/Reprisal Camden Underworld NW1 020 7482 1932
Michael Berk/Kobayashi/Gus Glen/Vizzini Islington Hope'n'Anchor N1 020 7378 6095
The Blimp/Bambiefog Camden Dublin Castle NW1 020 7485 1773
Counting Crows/Gemma Hayes Wembley Arena 0870 739 0739
Million Dead Camden Barfly @ The Monarch NW1 0870 907 0999
Red Cherry/The Front/Wanderlust Charing Cross Road Borderline WC2 020 7734 2095
Saxoe/Nocturnal Rites Charing Cross Road Astoria WC2 020 7434 0403
Tears In X-Ray Eyes/Three Seconds To Fall Aldgate East Spitz E1 020 7392 9032
Ten Foot Pole/Venerea/Five Knuckle Highbury Corner Garage N5 020 7607 1818
Unsuccessfuls/The Bargs Kentish Town Bull & Gate NW5 020 7485 5358
The Yardbirds/Adam Clayson Islington Marquee N1 020 7288 4400
MANCHESTER Gus Gus Life Cafe 0161 833 3000
Dave Sharp/Darren Poyzer Ashton Under Lyne, Witchwood 0161 344 0321
Stazi/Moco/Brothers With Different Mothers Big Hands 07931 135365
NORWICH InMe/Biffy Clyro Waterfront 01603 632717
PORTSMOUTH Taproot/Pulse Ultra Wedgewood Rooms 023 9286 3911
SALISBURY One Minute Silence/Foxy Arts Centre 01722 321744
SHREWSBURY Shed Seven Music Hall 01743 244255
STOURBRIDGE The Kennedy Soundtrack Rock Cafe 2000 01384 390918
YORK Bazooka Joe Fibbers 01904 651250

MONDAY 27

ABERDEEN John Squire Music Hall 01224 641122
BIRMINGHAM Martin Grech/Mew Academy 2 0121 262 3000

CONTINUES OVER

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PHOTOGRAPHY: JO MCCAUGHEY/ANDY WILLSHER/RICHARD SKIDMORE/IAN JENNINGS

FROM PREVIOUS PAGE

Mustard Plug/Captain Everything/ Howard's Alias Bar Academy 0121 262 3000
BOURNEMOUTH **Counting Crows/Gemma Hayes** International Centre 01202 456456
BRIGHTON **InMo/Biffy Clyro** Concorde 2 01273 207241
CORK **Teenage Fanclub** Savoy 00 35321 425 3000
DUNDEE **Raging Speedhorn/Johnny Truant/ Onepity** Fat Sam's 01382 228181
GLASGOW **Echoboy/The Caesars** King Tut's Wah Wah Hut 0141 221 5279
LEEDS **Dave Sharp** New Roscoe 0113 246 0778
LEICESTER **Arthur Lee & Love/Draw** De Montfort Hall 0116 233 3111
The Spitfires Charlotte 0116 255 3956
LEIGH ON SEA **Lucky 7/Appease/Cars As Weapons** Grand Hotel 01702 710768
LONDON **Tom Baxter/Who Will Miss Mary?** Charing Cross Road Borderline WC2 020 7734 2095
Dummy Head Stereo/One Trick Pony Islington Hope'n'Anchor N1 020 7378 6095
The Great Shark Hunt King's Cross Water Rats WC1 020 7436 7211
Grinspoon Old Street Cargo EC2 020 7613 7731
Gus Gus King's Cross Scala N1 020 7833 2022
Stacey Kent South Bank Queen Elizabeth Hall SE1 020 7960 4242
My Awesome Compilation/Nepathe Kentish Town Bull & Gate NW5 020 7485 5358
Saint Faith/Alligator/Chikinki Camden Barfly @ The Monarch NW1 0870 907 0999
The Sea And Cake/The High Llamas Islington Union Chapel N1 020 7226 1686
Transmission/Mule Boom/Desdemona Camden Dublin Castle NW1 020 7485 1773
MANCHESTER **Monkey Shuffle/Blue Tile Lounge** Night And Day Cafe 0161 236 1822
The Used/Through Silence University, Hop And Grape 0161 275 2930
NEWCASTLE **The Cable Car Theory/Tsua/ Papercutout** Head Of Steam 0191 232 4379
The Datsuns/The Polyphonic Spree/ Interpol/The Thrills (*NME* Awards Tour) University Of Northumbria 0191 232 6002
NORWICH **Easyworld/Longview** Arts Centre 01603 660352
SHEFFIELD **Tom Hingley/Falling Down** Casbah 0114 275 6077
SOUTHEND **Reuben** Chinnery's 01702 460440
STOKE **Shed Seven** Void 0870 534 4444

TUESDAY 28

ABERDEEN **Raging Speedhorn/Johnny Truant/Onepity** Lemon Tree 01224 642230
BIRMINGHAM **The Datsuns/The Polyphonic Spree/Interpol/The Thrills (*NME* Awards Tour)** Academy 0121 262 3000
BLACKBURN **The Spitfires** North Bar 01254 682670
BRIGHTON **The Soft Boys** Concorde 2 01273 207241
BRISTOL **Transition/Krimo/Ramshackle Surfers** Fleece & Firkin 0117 945 0996
CAMBRIDGE **Easyworld/Longview** Boat Race 01223 508533
CARDIFF **Gecko/Smokehand** Barfly 029 2066 7658
COLCHESTER **Hell Is For Heroes** Arts Centre 01206 500900
COLERAINE **The Revs** University 028 7035 6321
COVENTRY **Shed Seven** Colosseum 024 7655 4473
DERBY **Dead By Dawn** Victoria Inn 01332 740091
GLASGOW **Billy Bragg/Eleanor McEvoy** Old Fruitmarket 0141 287 5511
Mull Historical Society King Tut's Wah Wah Hut 0141 221 5279
John Squire Barrowlands 0141 552 4601
LEEDS **Echoboy/The Caesars** Cockpit 0113 244 3446
LEICESTER **Reuben** Charlotte 0116 255 3956
LIMERICK **Teenage Fanclub** Dolans Warehouse 00 35361 314483
LIVERPOOL **Martin Grech/Mew** Stanley Theatre 0151 709 9108
LONDON **Sarah Gillespie/Jamie Lawson/ Bex Marshall** Charing Cross Road Borderline WC2 020 7734 2095
The Grips/Mr Airplane Man Highbury Corner Buffalo Bar N1 020 7359 6191
InMo/Biffy Clyro Charing Cross Road Mean Fiddler WC2 020 7434 0403
Lucky 7/Appease/Cars As Weapons Kingston Peel 020 8546 3516
Mojo/Spectrum/The Answer Kentish Town Bull & Gate NW5 020 7485 5358
Nought Brixton Windmill SW2 020 8671 0700
Nurotica Camden Dingwalls NW1 020 7267 1577
Plans And Apologies/Redjetson/Fucking Beautiful/Edible 5ft Smiths Camden Dublin Castle NW1 020 7485 1773
Pocket Venus/Bastion 4/Lost Girls Highbury Corner Garage N5 020 7607 1818
The Primms Highbury Corner Upstairs At The Garage N5 020 7607 1818
Stateside Hombres/Sly Mr Fox Tottenham Court Road Metro Club W1 020 7437 0984
MANCHESTER **Opiate/Forena/Peruvian Gamblers** Night And Day Cafe 0161 236 1822
NEWCASTLE **Arthur Lee & Love/Draw** Opera House 0191 232 0899
Sick On The Bus Trillians 0191 232 1619
SHEFFIELD **Goatboy** Casbah 0114 275 6077
SOUTHAMPTON **Minuteman** Joiners 023 8022 5612
WARWICK **Candyheads** University 024 7669 0916
WREXHAM **Dave Sharp** Yales, Central Station 01978 311857
YEOVIL **Five Knuckle** Ski Lodge 01935 421702
YORK **Dawn Parade** Fibbers 01904 651250

NOW BOOKING

For tickets, ring the 24-hour NME ticketline on 0870 1 663 663. Calls are charged at national standard rate

ALL TOMORROW'S PARTIES
Camber Sands Holiday Centre (April 4-6). Acts include Aphex Twin/Public Enemy

AMEN
Birmingham Academy 2 (January 31), Manchester University (February 1), Leeds Cockpit (2), Newcastle University Of Northumbria (4), Glasgow Cathouse (5), Aberdeen Lemon Tree (6), Sheffield Leadmill (7), Leicester Charlotte (8), Newport TJ's (9), Bristol Fleece & Firkin (10), Portsmouth Wedgewood Rooms (11), Brighton Concorde 2 (12), Tunbridge Wells Forum (14), London WC1 ULU (15)

CAVE IN
Manchester University, Hop And Grape (February 9), Leeds Cockpit (10), Glasgow King Tut's Wah Wah Hut (11), Leicester Charlotte (12), London Highbury Corner Garage (14), Nottingham Boat Club (15), Bristol Fleece & Firkin (16), Belfast Auntie Annie's (18)

COLDPLAY
Manchester Evening News Arena (April 14), London Earls Court Exhibition Hall (16 & 17)

THE CORAL
Dublin Ambassador Theatre (February 2), Belfast Limelight (3), Glasgow Barrowlands (5), Aberdeen Music Hall (6), Middlesbrough Town Hall (7), Manchester Academy (8), Portsmouth Pyramids Centre (10), Cardiff University (12), Norwich UEA (14), Oxford Brookes University (15)

ELECTRIC SIX
Brighton Concorde 2 (January 30), London WC1 ULU (31), Oxford Zodiac (February 1), Cardiff Barfly (2), Manchester University, Hop And Grape (4), Liverpool Barfly @ Masque (5), Edinburgh Venue (7), Glasgow Barfly (8), Nottingham Rock City (9), London Camden Electric Ballroom (12)

FEEDER
Dublin Ambassador Theatre (February 8), Belfast Limelight (9), Norwich UEA (11), Southampton Guildhall (12), Brighton Dome (13), Ipswich Regent Theatre (15), Oxford Brookes University (16), Cambridge Corn Exchange (18), Nottingham Rock City (19), Manchester Apollo (21), Glasgow Barrowlands (22, March 12), Aberdeen Music Hall (23), Newcastle University Of Northumbria (25), Leeds University (26), Liverpool Royal Court (27), Newport Centre (March 1), Birmingham Academy (2), Bristol Colston Hall (4), Exeter University (5), London Brixton Academy (7 & 8), Dundee Caird Hall (11)

DAVID HOLMES PRESENTS THE FREE ASSOCIATION
Birmingham Academy 2 (March 13), London Shepherds Bush Empire (14), Manchester University, Hop And Grape (15), Bristol Anson Rooms (21)

IDLEWILD
Derry Nerve Centre (January 30), Belfast Mandela Hall (31), Dublin Ambassador Theatre (February 1), Whitehaven Civic Hall (3), Aberdeen Music Hall (5), Glasgow Barrowlands (6), Cardiff University (7)

JAY-Z
London Wembley Arena (January 31), Manchester Evening News Arena (February 2)

KINESIS
Bath Moles (February 8), Liverpool Barfly @ Masque (9), Glasgow King Tut's Wah Wah Hut (10), York Fibbers (11), Manchester University, Hop And Grape (12), Bristol Louisiana (14), Oxford Zodiac (15), Cardiff Barfly (16), Leeds Rocket (17), Wolverhampton Little Civic (18), London Camden Underworld (19), Cambridge Boat Race (21), Harlow Square (22), Exeter Cavern Club (24), Southampton Joiners (25), Derby Victoria Inn (26), Tunbridge Wells Forum (28), Bedford Esquires (March 1)

AVRIL LAVIGNE
Birmingham Academy (March 20), Manchester Apollo (21), Glasgow Barrowlands (22), Dublin Olympia (23), London Brixton Academy (25-27)

THE LIBERTINES
Sheffield Leadmill (February 22), Glasgow King Tut's Wah Wah Hut (23), Liverpool Stanley Theatre (24), Nottingham Rescue Rooms (25)

MASSIVE ATTACK
Glasgow Academy (April 8 & 9), Manchester Apollo (11 & 12), London Brixton Academy (16-19)

THE MUSIC
Blackpool Empress Ballroom (May 2), Bridlington Spa Theatre (3)

MY MORNING JACKET
Bristol Louisiana (February 3), London Highbury Corner Upstairs At The Garage (4), Manchester University, Hop And Grape (5), Cambridge Boat Race (6), London Highbury Corner Garage (10)

NELLY/EVE
London Wembley Arena (March 21 & 22), Belfast Odyssey (24), Cardiff International Arena (27), Sheffield Arena (28), Birmingham NEC (29), Manchester Evening News Arena (30)

NME AWARDS SHOWS 2003
Starsailor/Nada Surf/The 22-20's/Hope Of The States (February 4), Nas (5), The Cooper Temple Clause/Ladytron/Ikara Colt/The Raveonettes (6), AFI/Face Tomorrow/Kinesis/The Eighties Matchbox B-Line Disaster (7), Idlewild/Cave In/The Beatings/My Morning Jacket (8), The Datsuns/The Polyphonic Spree/Interpol/The Thrills (9), Saves The Day/The BellRays/Hell Is For Heroes/The Star Spangles (10), The Coral/The Basement/The Sleepy Jackson/Kings Of Leon (11), The Libertines/Detroit Cobras/The Sights/The Hiss (12) at London WC2 Astoria. Aqualung/The Warlocks at London King's Cross Scala (February 4) and The Streets/Roll Deep/Killa Kela/More Fire Crew at London Brixton Academy (7)

NME AWARDS TOUR 2003 WITH THE DATSUNS/THE POLYPHONIC SPREE/ INTERPOL/THE THRILLS
Sheffield University (January 30), Liverpool University, Mountford Hall (31), Manchester Academy (February 1), Leeds Metropolitan University (3), Nottingham Rock City (4), Norwich UEA (5), Portsmouth Pyramids Centre (7), Cardiff University (8), London WC2 Astoria (9)

RAGING SPEEDHORN
Whitehaven Civic Hall (January 29), Belfast Art College, Conor Hall (30), Dublin Tivoli (31), Waterford Forum (February 1), Limerick Dolans Warehouse (2), Swansea Patti Pavilion (3), Sunderland University (4), Coventry Colosseum (5), Leicester Charlotte (6), Oxford Zodiac (7), Tunbridge Wells Forum (8), Portsmouth Wedgewood Rooms (9), London WC2 Astoria with Ministry (March 2)

THE RAVEONETTES
Wolverhampton Little Civic (February 3), Glasgow King Tut's Wah Wah Hut (4), Newcastle University (5), Leeds University (8), Northampton Soundhaus (9), Norwich Arts Centre (10), Manchester Roadhouse (11), Nottingham Rock City (13), London W1 100 Club (14), Cardiff Barfly (15), Brighton Freebutt (16)

RED HOT CHILI PEPPERS/ THE MARS VOLTA
Glasgow SECC (March 5 & 6), London Docklands Arena (8 & 9), Manchester Evening News Arena (11 & 12)

THE SIGHTS
Brighton Freebutt (February 10), Nottingham Social (11), Cambridge Boat Race (15), York Fibbers (16), Manchester Roadhouse (17), Glasgow Nice'n'Sleazy (18), Leeds Rocket (19), Wolverhampton Little Civic (20), London Camden Barfly @ The Monarch (24)

THE SLEEPY JACKSON
London Camden Barfly @ The Monarch *NME* Bring It On Night (February 10), Glasgow King Tut's Wah Wah Hut (13), Cardiff Barfly (14), Bristol Louisiana *NME* Bring It On Night (15)

JON SPENCER BLUES EXPLOSION/THE KILLS
Dublin Tivoli (January 29), Nottingham Rock City (30), London South Bank Royal Festival Hall without The Kills (31), Brighton Corn Exchange (February 1)

THE STREETS
Brighton Concorde 2 (February 6)

ZWAN
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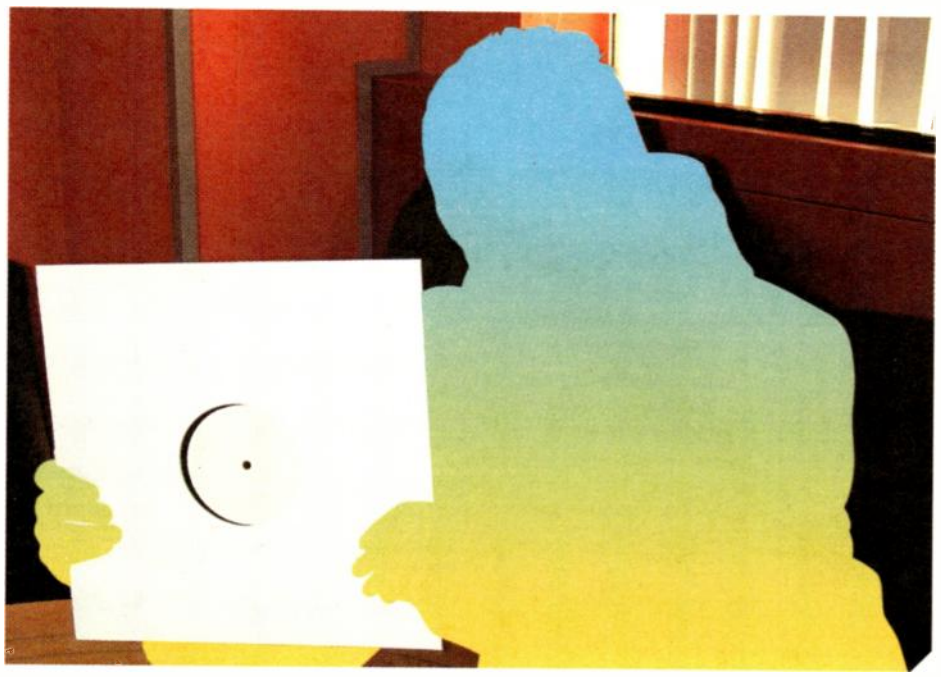
RELEASE YOURSELF

How to set up your own record label



Starting a record label is bloody hard work. If you're even thinking about it, you know you love music. Either your band or a friend's has inspired you, and you feel that their music deserves a wider audience. Quite right. But how much do you know about the music industry? The bottom line is, it's a tough business and if you're going to embark down that rocky road, there are a million and one things you need to consider.

A record label is a company; you'll need to decide on a name, register it and decide what kind of company it's going to be (there are a number of technical options). That means paperwork and legal documentation, and you'll also need to think about contracts with artists, the payment and collection of various types of royalties, plus marketing and promotional strategies, distribution deals, a business plan, budgets and, oh yes, the music.

Here are some of the basics. For a start you'll need some money. It doesn't have to be a fortune, but a small amount of capital is essential for your initial outlay. Someone will have to pay for recording, mastering, CD or vinyl reproduction and the artwork. However, a lot of these costs can be kept low. Shop around for the best deal and either do the artwork yourself or get an artistically-minded buddy to do it for you.

Once you have a product, you'll want to get it noticed. Send copies to every appropriate DJ and radio show you can think of, and make sure that any and every magazine, newspaper, fanzine and website that reviews records gets a copy. Even if you don't get reviewed or played, try to get as much feedback as possible. The music industry is about making contacts and establishing crucial working relationships beneficial to your artists. Always be courteous and friendly. It'll pay off in the end.

Next you'll need to decide how you're going to sell your records. If you want them in shops across the country, you need to negotiate with a distribution company. This can be heavy going – as a small label you're not exactly top of their list of priorities – and you'll need to persevere if you want it distributed well.

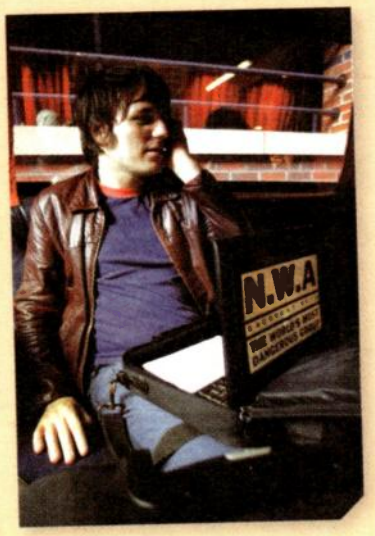
Of course, you can also sell them at gigs, via mail order or from a website, with the latter of these slowly becoming the most efficient way of making sales. A website is also an excellent way of spreading the word about the label and keeping in touch with fans.

Of course, the work doesn't stop after that first release. It's a steep learning curve and you're bound to make mistakes. Learn from these mistakes and build up the label's profile gradually, being careful not to overstretch yourself. Only take on new acts or releases when you're sure you have the time, energy and funds to do it right. And don't expect miracles overnight. Most labels struggle to stay afloat for the first few years, but if you stick at it there's no reason why the simple joy of bringing the music you love to a bigger audience won't pay dividends eventually.

Doug Johnstone

MY WAY

The business of running a label with The Pattern's Chris Appelgren, boss of Lookout! Records



How did you get started in the business?

"I didn't really have an ambition to crack the music industry. It was just about being an imaginative teenager and finding that putting out records was a way to combine a lot of my different interests. I do the art design for a lot of our releases and I write catalogue text and newsletters as well as running the label and being in my own band."

What are the best and worst things about running your own label?

"The best part is just putting out incredible music. I really love being part of the process of creating music and doing it in a smart way that's both effective and cheap. My main goal is putting out records that are going to matter to somebody and bite their heart. The worst part is probably the egos. The artistic ego is a pretty fragile but huge beast and unfortunately there are a lot of problems caused by how you handle that."

What's the most important thing to consider when putting out a record?

"You really have to think about how you're going to sell it, especially if you're just starting out. You have this enthusiasm you love this band from the road and you want to put out their record. But you don't want to have 2,500 of those records just sitting in your living room. It's really important to have a plan for how you're gonna get those out to the world, because the point of putting a record out is communication. Making a record is not the same as putting a record out."

Do you need to have a business brain?

"Not necessarily. I've got a lot more of a business brain than I did have; I've had to develop one running a company. But the world of music is a little treacherous, unfortunately, and there are a lot of people who to take advantage."

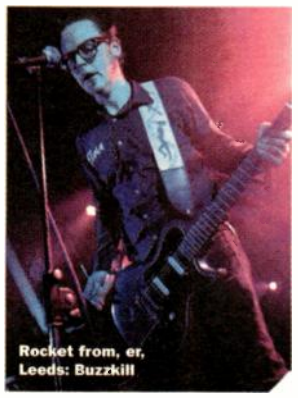
Doug Johnstone

HOLLY'S DEMO HELL

Holly Hernandez reviews your demos

BUZZKILL
Mr Furious

Buzzkill, from Leeds, often get described as "punk rock'n'roll" and have been likened to Rocket From The Crypt. Well, of course they have. You don't pump out energetic, guitar-fuelled noise with saxophones and impressive drum rolls without being likened to Rocket From The Crypt, at least in the formula they use.



Rocket from, er, Leeds: Buzzkill

PHOTOGRAPHY: IAN JENNINGS

Buzzkill, however, have gone beyond just format – with the exception of the vocals (even the deftest impressionist would be hard-pushed to pull off John Reis' honeyed California snarl), they could be RFTC's parallel universe counterparts if San Diego were somehow twinned with a town in the north of England. They even wear decorative guitar straps and Elvis bowling shirts. I mean, it sounds fine and everything and they're probably quite good live as they can obviously play, but the last time I checked Leeds was nowhere near Tijuana and I don't think it has a drugstore where you can buy a milkshake, or a Laundromat with a jukebox.

I'm just not feeling it. If you wanted to watch *Grease* you wouldn't rent *Grease 3 – The Hull University Student Exchange Years*, would you?

INFO: 07714 329083

ADAM TEDDER
Bright Star

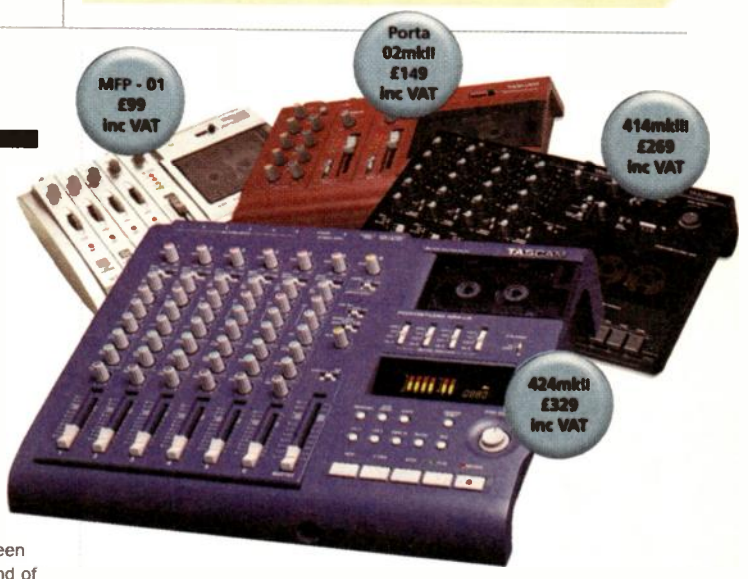
This is odd. Adam Tedder is a solo artist who sings like Bryan Ferry and wishes to Christ that he sounded more like him. His accompaniment is a strange mishmash of 'tasteful' but dated coffee table fodder and almost Police-esque reggae parts. It's all very grown up and not a bit topical, which is admirable, if a little futile.

INFO: 020 7733 6595

LEE RICKERS
Another Reason

Lee's only 19 so I suppose we can forgive him for mentioning the Manics in the same sentence as Hendrix when citing his influences. He's also quite keen on The Verve and by the sound of this, has been wanking vigorously over their first album like a trooper. Lee's demo sounds like The Verve at their very soupiest, with a big delay pedal and a huge bag of skunk. Chill out to this and you'll never wake up.

INFO: 01623 512745



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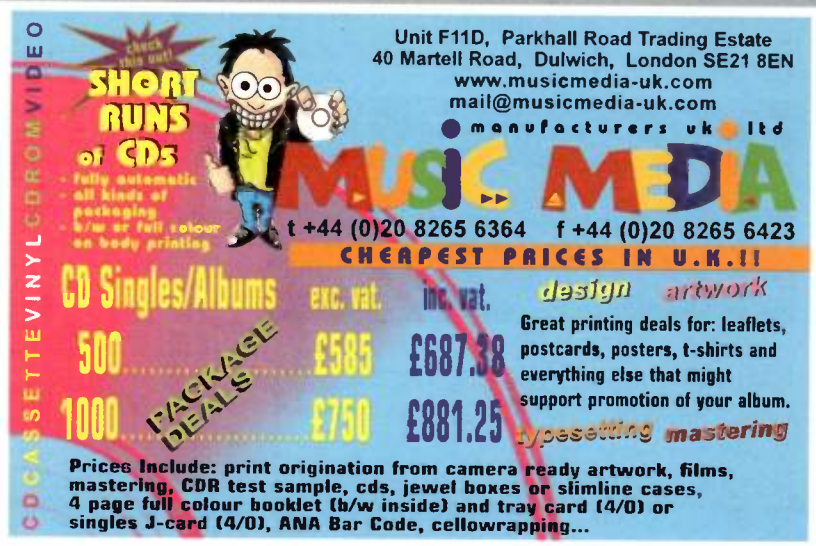
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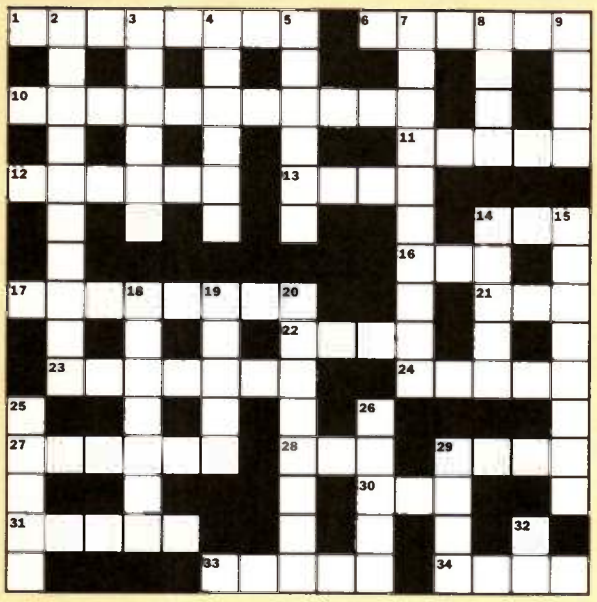

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1 Foo Fighters take each single as it comes while completing the album (3-2-3)
6+29A Lit's music is in place, to cap it all for me (4-2-4)
10 *"I got blisters on my feet/ Trying to find a friend in Oxford Street"*, 1979 (7-4)
11 A bit of Cream displayed with pride on your lapel? (5)
12+22A Dreamers do get excited about band who had a 'Panic On' (6-4)
13 American singer Perry ____, who became the fifth artist to top *NME*'s fledgling chart in 1953 (4)
14 Last year's sound for them was 'Boom' (1-1-1)
16+29D 'These Are The Times' for this group to appear (3-4)
17 (See 3 down)
21 Member of Slade – get in please (3)
22 (See 12 across)
23 Not a welcoming sound at all from The Coral (7)
24 Votes are miscast for Some Bizarre person (5)
27+15D Reggae band who recorded 'Pass The Kouchie', later adapted by Musical Youth (6-8)
28+34A Connection between Blue, The Stone Roses and Prodigy (3-4)
29 (See 6 across)
30 One of the Campbell brothers in UB40 (3)
31 Brooklyn band find themselves in a familiar situation (5)
33 'The _____', live album of Wham!'s Wembley winding-up (5)
34 (See 28 across)

CLUES DOWN

2 Dig note fan has somehow written for Mercury Rev (4-3-3)
3+17A Scottish duo who told us of 'Geogaddi' (6-2-6)
4 The Chi-Lites and Paul Young were affected by her in the same way (2-4)
5 Then tactfully include a Shamen album (2-4)
7 Their work last year showed a 'Lack Of Communication' (3-7)
8 (See 19 down)
9 The Velvet Underground's replacement for Cale during the festive season? (4)
14 Use LP for something different when it's by Pink Floyd (5)
15 (See 27 across)
18+26D Not just the one gem of a single from Badly Drawn Boy (7-5)
19+8D A studio album from The Beatles (5-4)
20 Incubus wondering if I am at home with their music (3-3-2)
25 The Supernaturals looked happy with this release (5)
26 (See 18 down)
29 (See 16 across)
32 ZZ Top getting fed up with the box on '__ Dinners' (2)

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COMPILED ON THE NME TOURBUS BY TREVOR HUNGERFORD

ANSWERS FROM JANUARY 4 ISSUE

Across: 1+6D A New Day At Midnight, 6 Mower, 9+4D Hotel Yorba, 10 Round Here, 11 Nirvana, 12 Haines, 14+17D I Was Only Joking, 16 Thomas, 17 Jet, 18 Pink, 19 Mason, 23 Seefeel, 24 Nesmith, 25+21A Elton John, 26 N-R-G, 28 Eyes, 29 Sugar, 30 Hopper. **Down:** 1 Ashanti, 2 Entertainment, 3 Delgados, 5 Touch, 7+21D Where's Me Jumper, 8 Reef, 13 Osman, 15 Liam Lynch, 16 Ten, 18 Pastels, 20 Hefner, 22 Hutter, 27 Up.

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UNCUT

THE CLASH
In his final interview, Joe Strummer looks back on the making of the band's classic debut album

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Edited by Tony Naylor

JOE STRUMMER: RIP

I was lucky enough to witness The Clash in all their live glory and have seen Joe Strummer live on many occasions. Only a couple of years ago, The Mescaleros were the best band at V2000, rocking the place with excellent new songs and blistering versions of Clash classics.

I also met Joe a couple of times and shared a few beers with the great man. The story goes never meet your heroes, 'cos they'll let you down. Well, here was an exception to that rule; a more personable, friendly, caring and humble person you couldn't wish to meet. The great man himself even took the time to phone me to let me know he would be a little late meeting me when I was doing a fanzine piece on him.

In a medium where ego is often greater than talent here was a man who gained the respect of all who met him, and all who cared about real music and causes worth fighting for. Without Joe Strummer so many people would never have been inspired, not only to form bands, but to have a go at their chosen field; trade unionists, politicians, environmentalists, activists etc.

A shining light has been extinguished.
Richard Girling, Colchester

One of many letters *NME* received mourning the death of Joe Strummer, but this one probably best sums up why he will be so fondly remembered. Many musicians are, indeed, self-obsessed twats whose egos are out of all proportion to their meagre talent. Strummer, on the other hand, was a key figure in a movement which transformed British society, an inspiration to a generation, a writer of anthems, an enquiring musical mind, an outspoken dissenting voice (who occasionally got it wrong – remember those stupid comments about feeling proud of English football hooligans?) and, yet he remained, by all accounts, a thoroughly sound bloke.

Crucially, he never sold out. There was no tawdry Clash reunion; instead Strummer seemed happy doing his own thing with The Mescaleros, easing into middle-age with dignity. Considering what a money-spinner any sort of Clash reunion would have been, that Strummer and Mick Jones were last seen onstage together at a Fire Brigades Union benefit says it all – TN

Joe Strummer: man of the people

STRUMMER SALUTED...

I may only be 18, but I was still shocked to read of Joe Strummer's passing. The Clash have always excited me from afar and I was just starting to get into them for their sexy, in-your-face and politically savvy music.

The world has lost *another* great, although the knowledge of leaving behind 'London Calling' must have filled Strummer and his family with some happiness. My thoughts go out to them.
Matthew Butler, Oxford
PS *Please* honour this man at the *NME* Carling Awards.

Thanks for the excellent memorial to Strummer (*NME*, January 11). Shame he had to share his last *NME* cover with wankers and whingers like Radiohead, Coldplay and (argh!) The Music. Strummer would have garrotted them all with their own guitar strings.
Nigel Walshe, via email

Thanks for the tribute, *NME*. You're right, Joe Strummer didn't need a rock'n'roll exit to be a hero. For the sake of everyone who loved Joe, be thankful he died peacefully.
Lisa, Manchester

JET! A-WOO-HOO-WOOOO-HOO-AH-WOO-OOH-AH!

I am currently holidaying in Australia and flew down to the Meredith Music Festival just so I could see The Best Unsigned Band In The World! – Jet. After 15 minutes of twinking and twonking, Jet lurched into their set with almost rude abandon. This is old school rock'n'roll like they used to make back when flares were still pretty out there. This is fist-waving, air guitar-wielding, valve amp heaven. This is swagger and poise, mutton chop sidies, fast love, free drugs, hope I die before I get conscripted, raw power!
Ronnie O'Keef, via email

MORE HOWELLS OF OUTRAGE

Guns didn't come into existence because of rap, 'Cop Killer' didn't invent the idea of killing cops. Rap encourages people to speak out about what others have often tried to cover up. Rather than pouring abuse on the rap scene, we need to give it the positive attention it's always deserved.
Cocktailarch, via email

Music doesn't create violence, it reflects society. To blame music is simply a cowardly way of trying to deflect criticism from the government's persistent failure to tackle inner-city poverty.
John Rossiter, via email

It's just farcical, isn't it? Blunkett, Howells and every other cosseted middle-class prick who's jumped on this bandwagon should be ashamed of themselves. Do your jobs, sort out the dismal parts of Manchester, London, Birmingham etc, and leave the music criticism to *NME* – TN

SAD, MAD, RUBBISH?

I'm gutted but not surprised to hear about the Craig Nicholls/Vines situation (*NME*, January 4). I can only imagine the stress that 12 months on the road and so much media hype can bring. Would a couple of months' R&R not see them right? Can *NME* nurse them back to health with a good herbal remedy?
James Dudman, via email

If Craig Nicholls really is in a fragile mental state then the best place for him is the psychiatrist's couch. On the other hand, if Nicholls is playing up to his madcap image, he should pack it in. Equally, the way people buy into this myth of the doomed rock star is sickening. So let's leave Nicholls in peace to tackle his demons – TN

NIRVANA UNPLUGGED

For months I have bought your quite brilliant publication, only to now and again be deeply peeved at the Kurt Cobain articles. Do we honestly care about his 'Last Christmas' or what he wrote in the margins of song lyrics? So, imagine my pleasure when I spotted (*NME*, January 4) 'Z is for Zzzz... No 10 Kurt Cobain'!
Charlie boy, Suffolk

With you all the way, Charlie. Nirvana had a couple of good tunes, but gimme Morrissey, Jarvis Cocker or Smog's Bill Callahan, lyricists who underpin their misery with wit and perspective, rather than Nirvana's self-pity – TN

NO THANK YOU FOR THE MUSIC

The Music do not have a funking *(Clever! – TN)* clue. They can't walk it and they certainly can't talk it. They aren't into fashion or drugs?! If they popped a pill they might actually do something interesting. Think of the bands you have fallen in love with; they have purpose, something to say, they bring something to your life. I can't see anything in The Music to get passionate about.
Murray Easton, Glasgow

The Music's problem isn't so much that don't want to change the world (their anti-fashion stance is intriguing) it's that they keep forgetting to write any tunes to go with those 'shamanic' grooves. Not so much the second coming, as 'The Second Coming'. Which was rubbish – TN

READER RIGHT, ALMOST

I was finally able to find a copy of your year-end issue here in the States and its quality prompted me to write. Thanks to you, I can say I'm the only person in a 50-mile radius who's heard of The Cooper Temple Clause. Keep up the fantastic work.
Rob Montgomery, via email

Rob, you make *NME*'s heart sing, but, come on, The Cooper Temple Clause? If you really want to shock the local jocks, track down Patrick Wolf, Spektrum, Panjabi MC, Fat Truckers, Nylon Pylon or Trash Money – TN

READER RIGHT, COMPLETELY

I was once the sort to quote Urusei Yatsura B-sides to people. I still love that stuff, but *NME* started me on other stuff too. Like, music made (brace yourself) with computers. Or where the musicians have girlfriends.

I know we get Ms Dynamite, The Streets etc but how about some Melt Banana? Or people who make me think Alec Empire is a pussy sell-out? Some gay people maybe? I'm not asking for Jackie-O Motherf——er on the cover, just anything but fucking shitty, ugly boys playing bad Stooges shit.
Screamingbloodyfirechild, via email

Screaming, I'm demanding Jackie-O Motherf——er on the cover, and I haven't even heard 'em – TN

PS...

From the darkest recesses of the NMEmail bag

Chris Martin. Give the whole 'save the world' thing a rest mate. You're not fucking Bob Geldof... yet.
Charlie C, via email

How can there be a god when Robbie Williams lives and Joe Strummer's dead?
Big Jim, via email

I've just seen the new *Lord Of The Rings* film. Mark E Smith is wicked as Gollum.
Chris, via email

PICTURE THIS

RICHARD ORCHARD, LONDON
"Andrew WK partying hard with me at Leeds festival... WHAT A GUY! He even had a go in that bungee ball thing."

KELLY ROMANEK, NEW YORK
"Me and Noel at Radio City NYC. He was somewhat flirty. I begged him to smile so he purposely made a stupid face!"

CONOR, DUBLIN
"This is me and Jarret of Bowling For Soup in Dublin. I am not fiddling with his jacket zip. And I don't have a sweat problem, it's just water!"

HANNAH BOWEN, NOTTINGHAM
"Me and Badly Drawn Boy at Rock City. He is a really nice guy and took time out to have a chat."

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Kelly Osbourne

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